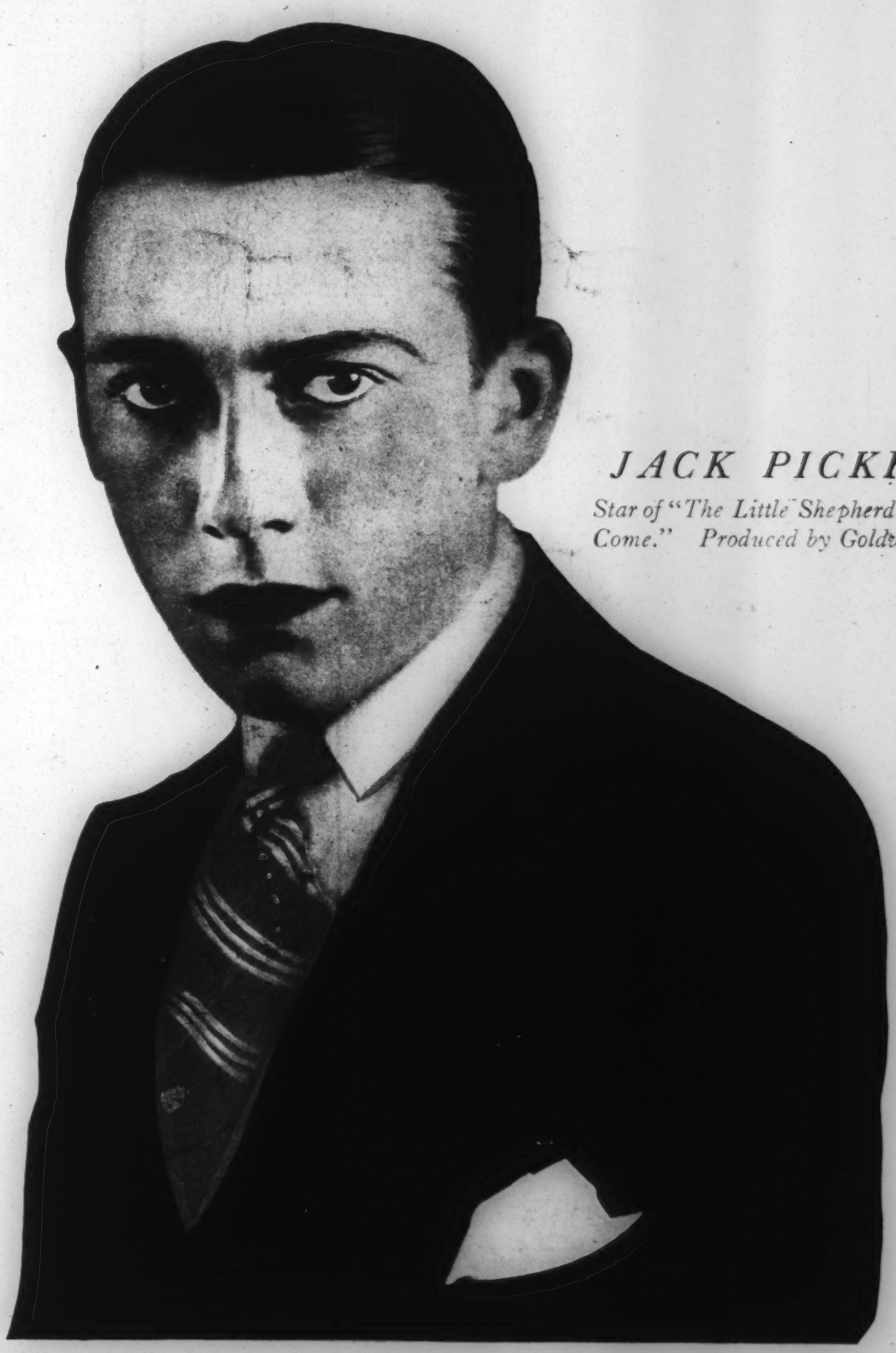
ILLUSTRATED MOVING PICTURE REVIEWS

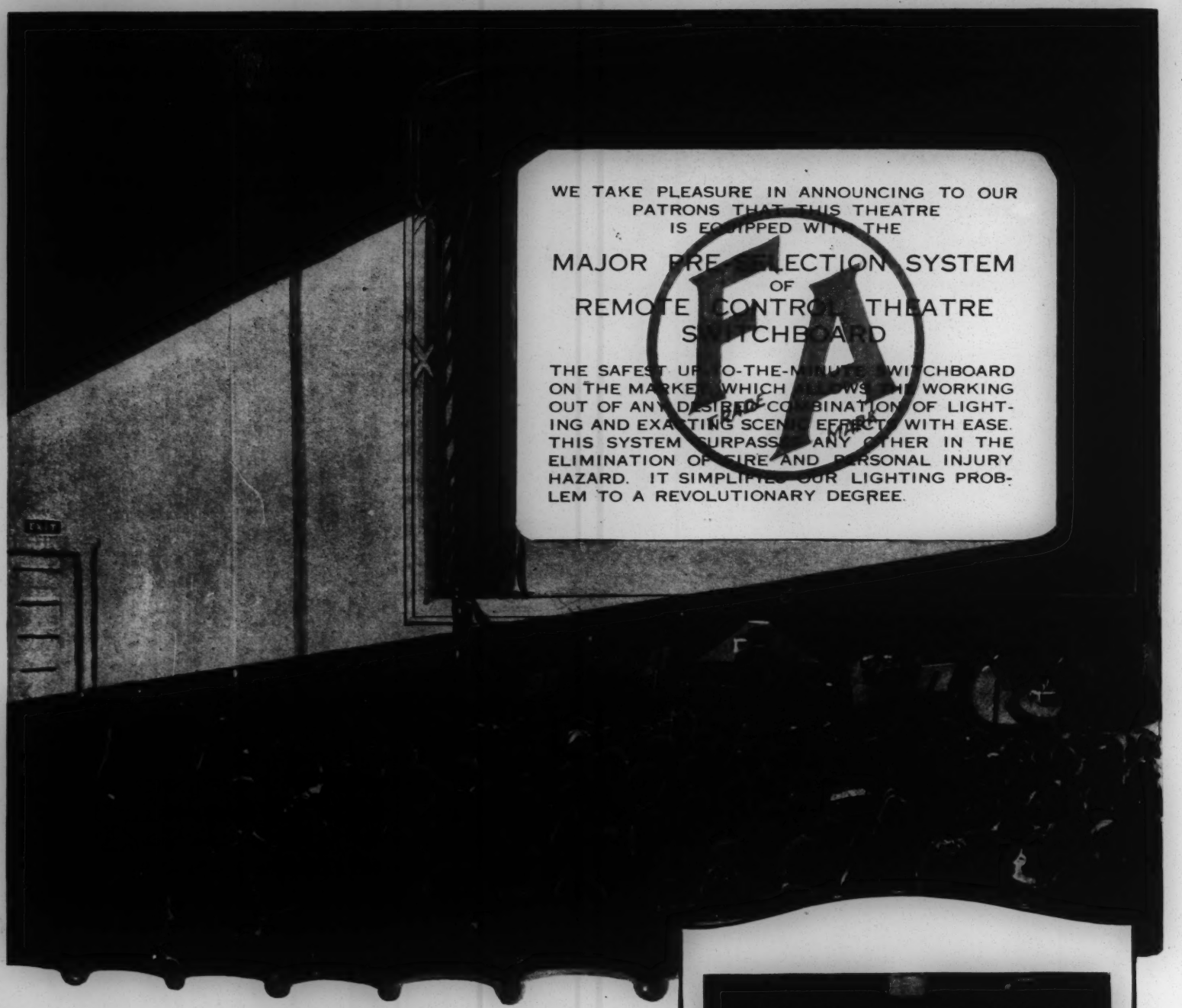
PRICE 15 CENTS JANUARY 29, 1920



JACK PICKFORD

Star of "The Little Shepherd of Kingdom Come." Produced by Goldwyn Pictures

IN THE SONG SHOP • BROADWAY PICTURE PROGRAMS


WE TAKE PLEASURE IN ANNOUNCING TO OUR
PATRONS THAT THIS THEATRE
IS EQUIPPED WITH THE
MAJOR PRE-SELECTION SYSTEM
OF
REMOTE CONTROL THEATRE
SWITCHBOARD
THE SAFEST UP-TO-THE-MINUTE SWITCHBOARD
ON THE MARKET WHICH ALLOWS THE WORKING
OUT OF ANY DESIRED COMBINATION OF LIGHT-
ING AND EXACTING SCENIC EFFECTS WITH EASE.
THIS SYSTEM SURPASSES ANY OTHER IN THE
ELIMINATION OF FIRE AND PERSONAL INJURY
HAZARD. IT SIMPLIFIES OUR LIGHTING PROB-
LEM TO A REVOLUTIONARY DEGREE.
FA

In Your New Theatre or the Remodeling of the Old Good Lighting Effects Are Essential

For the large theatre, auditorium or small picture house, there is a Major Switchboard that will do the work more efficiently and —with more saving of electrical current than any switchboard on the market.

The success of the Major Switchboard has been due to the fact that it is a product designed by engineers intimately acquainted with the requirements of theatre lighting and sound electrical construction.

An interesting booklet on " Better Theatre Lighting " and describing the Major Switchboard will be sent on request; simply ask for booklet No. 5.

Frank Adam Electric Co.

SAINT LOUIS, U. S. A.

A First National Franchise For Your Theatre

Guarantees

A steady supply of good pictures at an equitable cost.

Complete protection.

The backing of a national organization.

We can convince you that our new plan is the sanest and most beneficial exhibitor movement ever conceived.

It will pay you to write to-day for our booklet

"A Franchise to Independence"

Address Exhibitors' Defense Committee

Care First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.

PLAYS FRAMES COSTUMES SUPPLIES MAKE-UP SONGS

THE MARKET PLACE

FILMS TRUNKS CLOTHING LIGHTING JEWELRY BOOKS

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts.; Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N.Y.

SUCCESSFUL ACTORS USE OUR SERVICE

If you are not successful, write us. We do not teach you how to act, but show you how to secure and hold profitable positions in Vaudeville, Legitimate, Pictures and Lyceum Work.

LEARN THE REAL TRUTH

about the stage; how to break in and how to get the big salaries. Our Course "How To Make Acting Pay" covers everything you need to know—over fifteen thousand words and 20 chapters. Handsomely bound. Join with us today—here's what you get. One copy of "How To Make Acting Pay," The Theatrical Bulletin for one year, Information Bureau Service for one year, Your 25-word ad in The Bulletin for one year.

PRICE THREE DOLLARS COMPLETE

Send your order direct from this ad as satisfaction is positively guaranteed, or if preferred, send four cents postage for booklet. (Sample copy of The Bulletin, 10c. None Free.) Address

BERNARD HINKLE, PUB. t.f
963 Acoma Street, Denver, Colo

ACTS SKETCHES, MONOLOGUE-GAGS, PLAYS, SONG POEMS, ETC., WRITTEN. Music composed and arranged. Write for prices and terms. Address ALEXANDER SEYMOUR, 150 W. 136th St., N. Y. City t.f.

How To Become a Great Singer

Books copyrighted. Originally $100.00. A BARGAIN for $1.00. Instructions in English or Italian. Music accompanied with piano. Reading and practicing my METHOD means a life study; a struggle otherwise. PROF. I. CALICCHIO, 13th St., Jersey City, N. J. t.f.

ACTS PLAYS, SKETCHES WRITTEN TERMS for a stamp. E. L. GAMBLE, PLAYWRIGHT t.f. East Liverpool, Ohio.

TALKING ACT for two males, male and female, $2.00; Blackface Monologue, $1.00; other sure laugh getters; list for stamp. KANE, 2528 Tasker St., Philadelphia, Pennsylvania. t.f.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

LEARN PIANO BY EAR IN ONE WEEK

By the quickest and easiest system in the World Teaches you all tricks and pointers for playing correct BASS, which is just what you need. Anyone can learn in a week.

Write F. W. LITTLE, 192-C 46th St., Pittsburgh, Pa.

PLAYS AND VAUDEVILLE ACTS. Catalog Free. Make-Up Book 15c; 3 Sample Acts 25c; 150 Parodies 25c—or send 50c for all. A. E. REIM Sta. B, MILWAUKEE, WIS. 21-5

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

adapters

THE SHECK UNIVERSAL ADAPTER makes it easy to change from carbon-arcs to the use of Mazda Projector Lamps by simply attaching the adapter to front of any housing, and providing suitable current-control apparatus. The result is: big savings in operating costs; better illumination; eliminates flicker; less fire hazard; no noise or hum, etc.

Literature describing this and other Argus-Mazda Lighting Appliances will be mailed promptly on request.

THE ARGUS LAMP & APPLIANCE CO.
815 Prospect Avenue, Cleveland, Ohio

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Write for Catalog H & T

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 1639 Broadway, N. Y.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

A. KOEHLER & CO.

Theatrical and Masquerade

COSTUMER

249 WEST 42nd STREET

NEW YORK CITY

BRYANT 8984

business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

cameras

CAMERA MEN—ATTENTION

Important Improvements of the Motion Picture Camera

First, speed enables you to "get the picture and get away before the other fellow gets set up." Static eliminated—this light-weight, one-piece, all-metal camera grounds through the body of the operator.

Capacity, 200 feet. Positive superiority—exclusive improvements—extraordinary quality at less than half of similar instruments.

Send Postal for Particulars

BURKE & JAMES, INC.
240 E. Ontario St., Chicago 225 Fifth Ave., New York

clothing

Gowns, Wraps, Furs

IMPORTED AND CUSTOM MADE FOR STREET AND EVENING

To Sell or Rent REASONABLE PRICES

MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

costumes

TAMS COSTUMES of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
Phone Bryant 7590
1600 Broadway, N.Y.
The largest costuming establishment in the world. t.f

Charles Chrisdie & Co.

Telephone Bryant 2449 — THEATRICAL COSTUMERS — Established 1872

Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies. Bal. Masque. t. f.
562 Seventh Ave., Bet. 40th & 41st St., N.Y.C

costumes

Eaves Costume Co.

MANUFACTURERS—Theatrical—Historical COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th Street — East of Broadway t.f. Phone Bryant 7212-7213

costumers

MILLER COSTUMIER PHILADELPHIA

Theatrical Costumers

236 So. 11th St., Philadelphia, Pa. t.f.

A. Koehler & Co. Theatrical & Masquerade COSTUMER

249 W. 42nd St., N. Y. C. t. f. Bryant 8984

for sale

Letter Heads Get Our Samples of Letterheads, Dodgers, Etc.
Lowest Prices — Wellman Printing Co.,
Huntington — West Virginia t.f.

"Classy Pictures" Also Books—Just What You Want

Catalog FREE
UNITED SALES CO. Springfield, Ill.

for sale

Wish to sell pawn ticket for high grade diamond ring, pawned $200. Ticket $30. Couple other tickets cheap.
WODICKA, 213 East 40th St. 49-47

WHAT HAVE YOU TO SELL? Whatever it is. The Market Place will sell it for you. Address, Market Place Manager, Dramatic Mirror, 1639 Broadway, N Y.

frames

NEWMAN'S
BRASS FRAMES AND RAILS
Largest Manufacturers in the World of
Brass Railing Brass Frames Brass Easels
Brass Wickets Brass Letters Brass Signs
Push and Kick Plates Ticket Choppers
Door Guard Rails Changeable Signs
Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG. CO.
Established Since 1882
Cincinnati — 717 Sycamore St
Chicago — 68 W. Washington St.

laboratories

M. H. SCHOENBAUM
LABORATORY EXPERT
Address care of Dramatic Mirror

make-up

HESS HIGH GRADE MAKE-UP Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP
ROCHESTER, N. Y. t.f.

mazda lamps

BETTER PICTURES AT LOWER COST

The 20-ampere NATIONAL MAZDA C lamp of our special construction needs no adjusting—is always in focus—gives a brilliant, absolutely steady, flickerless light; saves you at least two-thirds of your current operating cost—reduces fire risks—can be easily adapted to your present machines; does not overheat and contaminate the air in the operator's booth; leaves him free to devote his entire attention to the running of the film. Write for film information.

NELA SPECIALTIES DIVISION
Nela Park, Cleveland

organs

CREMONA
The Solo Instrument
Single or Duplex Systems
THE MARQUETTE PIANO CO.
2421-2439 Wallace Street, Chicago

"NEW ERA" ORGAN
If it's in our claims, it's in our organs
Endorsed by Leading Exhibitors
THE MARR & COLTON COMPANY, Inc
Exclusive Manufacturers of "New Era" Organs
Warsaw, N. Y.

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO Chicago

Don't forget that we are the foremost builders of musical instruments for motion picture theatres and design and build pipe organs equipped with the latest features; our experts are at your disposal and will be glad to serve you.

FOTOPLAYER
Lytton Bldg. — Film Exchange Bldg.
14 E. Jackson Blvd. — 109 Golden Gate Ave.
Chicago — Dallas, Tex. — San Francisco
1818 Main St
AMERICAN PHOTO PLAYER CO.
64 West 45th Street, New York

Published every Thursday and dated a week ahead at 1639 Broadway, N. Y., January 29, 1920. Vol. LXXXI, No. 2145, $6 a year.
Entered as second class matter January 26, 1899, at the Post office at New York, N. Y., under act of March 3, 1879. Copyright, 1920.

photos

YOUR PHOTO On your professional or business cards, 100 for $1.50. New classy type used. Photo call enders, pocket folders and stamp photos Samples 6c same refunded first order. D. M. Studio, Waverly, Ohio. t.f.

ARTPHOTOS, Bathing Girls, Artists' Models, Girls in artistic poses. The kind of photos you want men for your private collection. Sample Sealed 25c. Doz. $1.00. Art Photographer 826 Calhoun St., Ft. Wayne, Ind. 33-4

popcorn poppers

$600 to $3,120 Net Profits Yearly

The Butter-Kist Pop Corn Machine has actually solved the problem of keeping up profits and attendance notwithstanding the high rent and taxes. Yes! and in hundreds of theatres.

It lets you cash in double on the people who come to your theatre.

Occupies but 26 by 32 inches floor space. Stands anywhere. Runs itself.

BUTTER-KIST POP CORN MACHINE
HOLCOMB & HOKE MFG. CO.
1005 Van Buren St. Indianapolis, Ind.

projection machines

It makes little difference where you go. Start at the Rivoli in New York and follow the trail of really successful Motion Picture Palaces across the country till you land at the Grauman in Los Angeles or the New Fillmore in San Francisco, and you will find that the Simplex is the almost unanimous choice.

None of these men are in the business for the purpose of wasting money. They use the Simplex because it pays the best; and it pays the best because superior projection draws the crowds. This superior projection is maintained with a minimum of upkeep by

SIMPLEX, 317 East 34th Street, New York

"IT PUTS THE PICTURE ON THE SCREEN"
Serviceability Durability Dependability Projectability
Have Made Famous
POWER'S 6B CAMERAGRAPH
NICHOLAS POWER COMPANY, Incorporated
Pioneers of Projection
90 Gold Street New York, N. Y.

scenery

Columbia Scenic Studio
Columbia, South Carolina t.

SCENERY
of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

SCENERY—Anything from a drop to a complete production overnight.
KNIGHT STUDIOS
140th Street, Mott and Walton Aves.
Telephone Melrose 1631 NEW YORK

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor, from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

KENNEL and ENTWISLE
SCENIC STUDIOS
741-745 MONROE STS.
NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry 49-52

situation wanted

YOUNG WOMAN WANTS whole or part-time position as secretary or reader. Qualifications are education, culture and business experience. Typist-correspondent — accustomed to meeting people. Write, LAMAR, 123 East 28th St., N.Y.C.

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street, New York City t.f.

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

sound deadening

CABOT'S SOUND DEADENING "QUILT"
You can protect your theatre from all kinds of noises from surrounding buildings, and keep the sound of your organ out of your neighbors' buildings, by using Cabot's Quilt. It is the standard scientific sound-deadener, used in thousands of buildings all over the country for more than 25 years.
Sample of Quilt and full information sent free.
SAMUEL CABOT, Inc., Mfg. Chemists, Boston, Mass

stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street. New York City

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

supply houses

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 4116

HOW TO BECOME A GREAT SINGER

Books copyrighted. Originally $100.00. A BARGAIN for $1.00. Instructions in English or Italian. Music accompanied with piano. Reading and practicing my METHOD means a life study; a struggle otherwise.

PROF. I. CALICCHIO
13TH ST. JERSEY CITY, N. J.

song writers

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting proposition. Send us your name on a postal. t.f.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

supply houses

SOMETHING NEW
Universal Film Rewinder and Film Cleaner $10.00
Film Cleaning Solution
Sample postpaid—Pint $1.50—2 oz. 50c.
Our Specialties
Condensers—Piano, Convex or Meniscus
Stereopticons and Slides
All Makes of Moving Picture Machines
WILLIAMS, BROWN & EARLE, INC.
918 Chestnut Street Philadelphia, Pa.

"ERKER'S FOR EVERYTHING"
Pertaining to
MOTION PICTURES
Wholesale and Retail
Write for 144-page Catalog
ERKER BROS. OPTICAL CO.
608 Olive Street St. Louis, Mo.

EXHIBITORS SUPPLY CO., INC.
Chicago, Ill. Milwaukee, Wis. Indianapolis, Ind.
Exclusive Distributors of
SIMPLEX MACHINES
In Middle West
Everything for the Motion Picture Theatre
Wholesale and Retail

tattooing

RELIABLE FORMULAS OF TATTOOING REMOVING, 25c; Wart removing, 25c; Hair removing, 25c; Hair restorer, 25c. Prof. George Werner, 1120 Race St., Cincinnati, Ohio. 35-47

theater fronts

ARTISTIC THEATER FRONTS
Interiors, Booths, Canopies
Ask for Special Plans and Estimates
MILWAUKEE CORRUGATING CO.
Branch at Kansas City, Mo. Milwaukee, Wis

FOR RESULTS Use The Market Place That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

tickets

Twenty-one Years Experience at Your Service
ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
633 Plymouth Court Chicago

ROLL AND COUPON THEATRE TICKETS
Serial and full-dated coupon—Coupon and single Roll-Machine Tickets
TRIMOUNT PRESS
91 Albany Street Boston, Mass.

Reserved seat coupon tickets dated and serial numbered. Roll tickets—stock and special wording—in rolls and folded. Also center hole punched for all machines. Book Tickets. Ticket racks. Ticket Boxes.
Send for Samples and Prices
THE ANSELL TICKET CO.
154 to 166 East Erie Street Chicago

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

You Will Like the Rees Ticket Co.
ROLL TICKETS
REES Roll Tickets are Neatly Printed on Best Cardboard, Diamond Notched, Perfectly Perforated, Correctly Numbered, Carefully Packed and Always Shipped on Time (within 24 hours whenever requested)
Lowest Prices
REES TICKET CO.
405 South 10th Street Omaha, Neb

TICKETS
COUPON AND STRIP
There Is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f

titles

"The Title Man"
ERNEST STERN t.f.
145 W. 45th St., N. Y. C. Phone Bryant 8973

transverter

YOU NEED A TRANSVERTER
The Motor-Generator that produces a perfect arc for Picture Projection.
You can make a perfect discolite with the arc Transverter
THE HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls Jewelry. LORENTZ, 65 Nassau St. N.Y.C. w.

(C) *Lumiere*

VIOLET MacMILLAN

Winner of the Golden Slipper at the Palais Royal, and Star of Many Musical Comedies, Now Featured in "The Mystery Mind," a New Serial Produced by Supreme Pictures

THE DRAMATIC MIRROR

By LOUIS R. REID

Otis Skinner a Rich Italian-American in "Pietro"—"The Passion Flower" a Tense Drama of Spanish Peasant Life.

"PIETRO"

Otis Skinner Again an Italian in New Play at Criterion

Play in a Prologue and Three Acts, by Maud Skinner and Jules Eckert Goodman. Produced by Charles Frohman at the Criterion Theater, Jan. 19.

In the Prologue

The Court interpreter.....J. T. Chailee
The Bailiff.....Walter F. Scott
Tomlinson.....Robert Smiley
Keith Oliphant.....Thurlow Bergen
The jail matron.....Madalyn Kent
The Bambina.....Elizabeth
Pietro Barbano.....Otis Skinner

In the Play

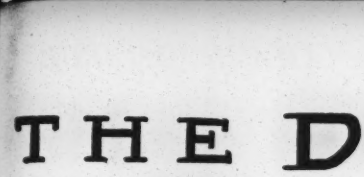
Peter Barban.....Otis Skinner
Alfred Peyton.....O. B. Clarence
Angela.....Ruth Rose
Keith Oliphant.....Thurlow Bergen
Keith Oliphant, Jr.....Robert Ames
Clark.....William Bonelli
Padre Michetti.....Clarence Bellair
Jarrold.....George Harcourt
Miguel.....Joe Spurin
Teresa.....Mary Shaw

Staged by Mr. Skinner. Scenery by Homer Emens.

One might go into extravagant regret about the limitations of "Pietro." Certainly it is a vivid reminder of the unsatisfactory path that has been carved out for *Otis Skinner* since the days of "Kismet." Here is the most romantic actor on the American stage forced year after year to hide his gifts in machine-made plays assembled over night in the workshop of any drama doctor who happens for the moment to be disengaged.

Where Booth Tarkington left off in "Mister Antonio" Maud Skinner, with the aid of Jules Eckert Goodman, has continued. And the result is another Italian-American character who struts and gestures and overcomes his opponents through the simplicity and honesty of his soul.

When you recall *Mr. Skinner* as the swaggering Hajj in the gorge-



ous "Kismet" you are more than ever disappointed that he should waste his time on such stuff as "Pietro." Not that another "Kismet" lurks just around the corner. But you do feel that he can and should select a play that has at least the merit of characterization. To see *Mr. Skinner* swank about not as *Mr. Skinner,* but as a finely romantic figure, is a theatrical joy. In "Pietro" he is always *Mr. Skinner* impersonating for the time an Italian who has struck it rich in lower California.

As the play unfolds at the Criterion the mechanism becomes more and more apparent. Sometimes it seems well adjusted, but again it appears unwieldy and rough. It never once is concealed by the chassis of illusion. It never once seems peopled with real human beings who are working out their problems against a variety of conflicts.

Indeed, the 1920 model in which *Mr. Skinner's* career is riding is slow and old-fashioned. Perhaps, a foreign model should be tried. At least the experiment would be interesting. Say another "Passion Flower" was selected, in which *Mr. Skinner* might be the counterpart of *Nance O'Neil,* would not such a "vehicle" bring him the enthusiastic audiences that were his in "Kismet?"

In "Pietro" *Mr. Skinner* is a rich and indulgent landowner, who lives only for the happiness of his daughter, deceiving her as to the misfortunes which befell them both some twenty years before, when he was tried—and acquitted—for the murder of his wife. The wife, a little the worse for wear, of course, turns up from a mysterious past to disillusion the daughter and threatens the wreck of his home. The mutual devotion of the father and his girl are cemented, however, by the unhappiness which they endure and the mother obligingly removes herself from the landscape to resume her shadowy existence in a distant city.

Mary Shaw was the drab and coarsened wife—a sort of Mrs. Warren on her uppers. But there was a note of vitality in her performance. *Ruth Rose* was the daughter, a little too studied in her performance, perhaps, but quite charming withal. *Thurlow Bergen* had to struggle with the badly drawn character of a vindictive politician, a man who though he had grown great in the councils of his party, was nursing a revenge toward an ignorant Italian whom he failed as a district attorney to convict two decades before on a charge of murder. *O. B. Clarence* gave a capital sketch of an eccentric horticulturist.

• • •

"THE PASSION FLOWER"

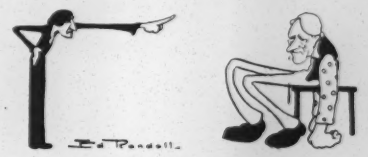
Nance O'Neil in Tragedy from the Spanish

Drama in Three Acts by Jacinto Benavente; Translated from the Spanish by John Garret Underhill. Staged by Alfred Hickman. Produced by Nance O'Neil at the Greenwich Village Theatre, Jan. 13.

Raimunda.....Nance O'Neil
Acacia.....Edna Walton
Dona Isabel.....Clara Bracey
Milagros.....Gertrude Gustin
Fidelia.....Alba Anchoriz
Engracia.....Helen Rapport
Bernabea.....Aldeah Wise
Gaspara.....Ridler Davies
Juliana.....Mrs. Charles G. Craig
Estaban.....Charles Waldron
Tio Eusebio.....Robert Fisher
Faustino.....Edwin Beryl
Rubio.....Harold Hartsell
Bernabe.....Charles Angelo
Norbert.....J. Harper Macauley

There are those who will welcome the performance of "The Passion Flower" as an eloquent revival of the grand old acting days. They will revel in *Miss O'Neil.* They will call her the last of her line. They will discuss her force and the strength and beauty of her voice. They will generally regret that there are not more like her on the stage today.

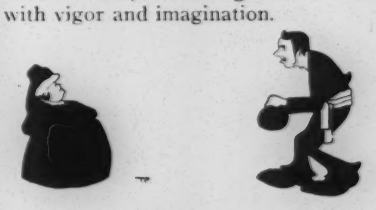
The younger generation that is crowding into the theaters in such numbers will not feel a similar enthusiasm about the performance. Accustomed to the repressed style of acting they will be puzzled by the riotous display of emotionalism on the part of *Miss O'Neil.* And the more discriminating among them, while expressing an admiration for the performance, will wish that Belasco or Hopkins had had a hand in the direction. Then the acting would have been in a more fascinating key, they will add.



As for the play, you are held by the vivid conflict of elemental passions. The drama might be classed as psychopathic. You wonder how the estimable Esteban is to escape the tragic effect of his sex disturbances. In a clear-cut slice of peasant Castilian life Benavente shows Esteban becoming a gradual victim of circumstances over which he has no control. Into his well-ordered life comes a girl, a daughter of his new wife. This young girl, this "passion flower," cannot bring herself to call him father. A natural instinct, obviously. But her animosity also rouses in him a natural instinct. He will possess her since there is no parental barrier between them.

She becomes an obsession with him. And fearing lest he lose her he kills her suitor. Destiny bides her time, though. You can sense the heavy fate which hangs over him. You feel that he is a marked man even though he is not apprehended as the murderer. His wife slyly brings him back from his hiding place to her daughter and the pair's long embrace confirms her suspicion. The girl confesses her love for her step-father, and the mother is killed when she tries to separate them.

There is something powerfully dramatic about the tale. It fascinates you in its repellant moments. Safe in a self-control which an Anglo-Saxon civilization has given you, you, nevertheless, feel a strange sympathy for a race in which primitive lust, pride, revenge, superstition, hate, love and jealousy are interwoven. The characters stand out in bold outlines, the dialogue is written with vigor and imagination.



Under the direction of a Belasco or a Hopkins the play would have taken on greater force. There would have been a repressed note which would have given the drama greater eloquence. Its picture of the hopeless struggle against Destiny would have been more haunting.

What a magnificent voice has *Miss O'Neil.* Even at the Greenwich Village where the rumble of Mr. Belmont's underground passage, as F. P. A. terms the subway, is continually heard, it triumphed. Her performance, as has been said, was one of intense emotionalism. But it was also baffling. When she was not great she was mediocre. She needs a director and a forceful, adamant director at that.

Charles Waldron played the husband with feeling and sympathy. His task was difficult and long engagements in such things as "Daddy Long Legs" have not broadened his scope. *Edna Walton* was excellent as the daughter. *Robert Fischer* gave a fine performance of the murdered boy's father. *Mrs. Charles Craig, Harold Hartrell, Charles Angelo* and *J. Harper Macauley* were admirable in assisting roles.

(*Reviews continued on page* 132)

• • •

BROADWAY BUZZ

Theatrical statisticians will find a special significance in the fact that women are exclusively concerned with the production of "The Ruined Lady" at the Playhouse. Frances Nordstrom wrote the play, Jessie Bonstelle staged it and Grace George is appearing in the leading role. But isn't William A. Brady collecting a good share of the receipts?

The Gloom Cloud

which has been hovering over the Plymouth Theater has been partly broken up by the meterological experts at the Garrick who have brought Tolstoy's "The Power of Darkness" to the Theatre Guild stage. Incidentally, will murder ever out at the Plymouth? It is doubtful. "Richard the Third" is scheduled to follow "The Jest."

THE MIRROR IS

Giving All the News, Every Week, Pages 133, 138, 148, 149
Illustrating Show Reviews and Bills, Pages 131, 137, 141, 144
Giving Complete Picture Programs With Music, Page 157
Illustrations and Reviews of New Pictures, Pages 146, 150, 151, 152, 153, 154, 155, 156

THE SHOW NEWS WEEKLY

DRAMATIC MIRROR PHONE 5464 CIRCLE 1639 B'WAY, N. Y. CAPITOL THEA. BLDG.

H. A. Wyckoff, President Louis R. Reid, Editor

Otto Harras, Adv. Mgr.; C. M. Lokker, Mgr. LOS ANGELES, Markham Bldg., Hollywood. CHICAGO, People's Gas Bldg., A. T. Sears, Mgr. and Woods Thea. Bldg., R. D. Bontel

"MAMMA'S AFFAIR"

Engaging Little Comedy Reopens Little Theater

Comedy in Three Acts, by Rachel Barton Butler. Produced by Oliver Morosco at the Little Theater, Jan. 19.

Tommy Hooper.....Little Billy
Henry Marchant.....George Le Guere
Eve Orrin.....Ida St. Leon
Mrs. Marchant.....Katherine Kaelred
Mrs. Orrin.....Effie Shannon
Dr. Brent Janson.....Robert Edeson
Mrs. Bundy.....Amelia Bingham

Staged by Priestly Morrison. Gowns by Hickson and Maison Bernard.

"Mamma's Affair," which won the Harvard prize play contest instituted by Oliver Morosco, is an intriguing little comedy. It is as thin as a wafer but quite as toothsome. And it reflects unusual promise on the part of its author.

Miss Butler has not worried herself over the intricacies of plot. She has been more busily engaged. She has endeavored to create vital and interesting characters who pass in and out of situations that bear a close fidelity to life. The dialogue, more humorous than witty, also reflects the casual chatter of life as it is lived by a group of luxurious hypochondriacs. A small cast contributes a good performance.

It is the freshness of the author's viewpoint that is most engaging. The conventional and the hackneyed in technique are passed by with just a fleeting nod. Nothing is overdone. No obvious efforts at a laugh intrude upon the consciousness. No fixed mechanism regulating the activities of the characters seems visible and the result is an impression of wholesome spontaneity.

Ida St. Leon is very charming as the distressed daughter of a professional invalid who exercises herself so much over her mother's imaginary condition that she suffers a real nervous collapse herself. The scene is a resort hotel in the Berkshires and when the country doctor—a most alert and enterprising fellow—is called in he grasps the situation immediately. He isolates the girl from her mother and the anaemic sentimentalist to whom she is betrothed.

And the girl promptly falls in love with him. He is slow in responding, for he has some amiable theories about professional ethics. But he does prescribe for himself eventually—a heart stimulant that is customarily called love.

Robert Edeson gave an excellent performance of the doctor—frank, personable and authoritative, while *Effie Shannon* as the hypochondriac was capital in her assumed nervous tension. *Katherine Kaelred* played her companion with spirit and *George LeGuere* and *Amelia Bingham* contributed worthy aid. REID.

"THE RUINED LADY"

Grace George Shines in Another Mediocre Play

Comedy in three acts by Frances Nordstrom. Produced by Grace George at the Playhouse, January 19.

Dorothy Mortimer.....Leila Frost
Dallis Mortimer.....Richard Farrell
Jack Torrence.....Freeman Wood
Julia.....Helen Reimer
Bixby.....Thomas Donnelly
"Bill" Bruce.....John Miltern
Mrs. Potts-Thompson.....Caroline Locke
Olive Gresham.....Carlotta Monterey
Ann Mortimer.....Grace George
Mayene Breslin.....May Hopkins
"Cutie" Bird.....Marie Bryer

Staged under the direction of Jessie Bonstelle.

Surely no one has brought such a ringing indictment against the American dramatist as *Grace George*. Pre-eminent among the actresses of high comedy in the theater today, she has conducted a diligent search for some sort of suitable vehicle for her rare gifts, and all to no avail. And until *Miss George* is supplied with a play which is worthy of her, the complaint of the aspiring dramatist that there is no market for "really good things" is merely a whining gesture.

However, "The Ruined Lady" is in many ways a promising bit of work. Its author is possessed of keen wit and a certain technical facility that is not common to all first plays. But until she learns that high comedy is built not on quips, but on character, she will never write a good play. She seems unable to resist the temptation of a funny line even at the expense of character and situation. She is playing to her audience constantly.

With such an implement to work with, *Miss George* can scarcely be blamed if she, too, is inclined to direct her conversation and her moods at the auditorium rather than at the other characters on the stage. The first act leads one to hope for a genuine comedy. That that hope is shattered early in the second act does not mean that Miss Nordstrom cannot write a genuine comedy if she will only stop trying to be funny.

The idea of the play is delightful. Ann Mortimer has been engaged to Bill Bruce for twelve years, not because *she* wants a long engagement, but because being engaged has become a habit to *him*. She therefore determines to risk everything in one bold stroke, and goes to his house at night alone in order to compromise herself so hopelessly that he will marry her to save her name.

The weight of the entire performance is on *Miss George's* shoulders. Only she in the entire cast is able to lift the author's characters into the realm of reality. *John Miltern* struggles nobly, but only at times does he achieve success. "Bill" is incredibly stolid. MARTIN.

THE BROADWAY TIME TABLE*

OR WEEK ENDING JANUARY 25

Play	*Principal Players*	*What It Is*	*No. of Times*	*Theater*	*Location*	*Time of Performances*
Abraham Lincoln	Frank McGlynn	*Inspiring drama*	50	Cort	West 48th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	*Delightful dime-novel play*	23	Cohan and Harris	West 42nd St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	*Well acted light comedy*	148	Longacre	West 48th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Always You	Ralph Herz	*Familiar musical comedy*	23	Central	Broadway and 47th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
Angel Face	John E. Young, Marguerite Zender	*Musical comedy by Herbert and Smith*	42	Knickerbocker	Broadway and 39th St.	Eve. 8.15 Mat. Wed. and Sat. 2.15
Aphrodite	Dorothy Dalton	*Colorful pageant*	66	Century	Central Park W.	Eve. 8.00 Mat. Wed. and Sat. 2.00
Apple Blossoms	John Charles Thomas, Wilda Bennett	*Operatta by Kreisler*	121	Globe	Broadway and 46th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Big Game	Pauline Lord, Alan Dinehart	*To be Reviewed*	5	Fulton	West 46th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
Buddies	Donald Brian, Peggy Wood	*Comedy with soldier heroes*	107	Selwyn	West 42nd St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Caesar's Wife	Billie Burke	*Diplomacy and love in Cairo*	144	Liberty	West 42nd St.	Eve. 8.15 Mat. Wed. and Sat. 2.15
Clarence	Alfred Lunt, Helen Hayes, Glenn Hunter	*Comedy of youth by Tarkington*	150	Hudson	West 44th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Declassee	Ethel Barrymore	*Brilliant play and playng*	131	Empire	Broadway and 40th St.	Eve. 8.30 Mat. Wed. and Sat. 2.15
East is West	Fay Bainter	*Chinese Peg O' My Heart*	475	Astor	Broadway and 45th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	41	Miller's	West 43rd St.	Eve. 8.20 Mat. Thurs. and Sat. 2.20
For the Defense	Richard Bennett	*Murder Melodrama*	45	Morosco	West 45th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Frivolities of 1920	Henry Lewis, Kouns Sisters	*Pretentious revue*	20	44th St.	West 44th St.	Eve. 8.15 Mat. Wed. and Sat. 2.15
French Plays	Repertory	*Repertory*	indef	Theatre Parisien	West 48th St.	Eve. 8.30 Mat. Thurs. and Sat. 2.30
The Girl in the Limousine	Doris Kenyon, John Cumberland	*Bedroom farce*	131	Eltinge	West 42nd St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	148	Lyceum	West 45th St.	Eve. 8.20 Mat. Thurs. and Sat. 2.20
Grand Opera	Repertory	*Repertory*	indef	Metropolitan	Broadway and 40th St.	Eve. 8.00 Mat. Sat. 2.00
Greenwich Village Follies	Bessie McCoy Davis	*Varied revue*	226	Nora Bayes	West 44th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Happy Days	Hippodrome show	*Panorama with a thrill*	249	Hippodrome	6th Ave. and 44th St.	Eve. 8.15 Mat. daily 2.15
The Hon. Abe Potash	Barney Bernard	*Famous comedy figure in politics*	123	Bijou	West 45th St.	Eve. 8.30 Mat. Wed. and Sat. 2.20
Irene	Edith Day	*Above-average musical comedy*	53	Vanderbilt	West 48th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
The Jest	John Barrymore	*Colorful Florentine drama*	231	Plymouth	West 45th St.	Eve. 8.20 Mat. Thurs. and Sat. 2.30
Light of the World	Pedro de Cordoba	*Drama of Passion Play*	23	Lyric	West 42nd St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Lightnin'	Frank Bacon	*Delightful character comedy*	594	Gaiety	Broadway and 46th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
The Little Whopper	Vivienne Segal	*A little lie set to music*	123	Casino	Broadway and 39th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
The Magic Melody	Charles Purcell, Julia Dean	*Romantic operatta*	89	Shubert	West 44th St.	Eve. 8.15 Mat. Wed. and Sat. 2.15
Mamma's Affair	Effie Shannon, Robert Edeson	*Reviewed in this issue*	8	Little	West 44th St.	Eve. 8.20 Mat. Wed. and Sat. 2.20
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	*Charming romantic opera*	54	New Amsterdam	West 42nd St.	Eve. 8.10 Mat. Wed. and Sat. 2.15
My Lady Friends	Clifton Crawford	*Sparkling farce*	64	Comedy	West 41st St.	Eve. 8.30 Mat. Thurs. and Sat. 2.25
Nightie Night	Francis Byrne	*Farce without a bed*	162	Princess	West 39th St.	Eve. 8.45 Mat. Wed. and Sat. 2.30
No More Blondes	Ernest Truex	*Farce of compromises*	21	Maxine Elliott's	West 39th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
One Night in Rome	Laurette Taylor	*Comedy of a palmist*	65	Cohan	Broadway and 42nd St.	Eve. 8.20 Mat. Wed. and Sat. 2.30
The Passion Flower	Nance O'Neil	*Reviewed in this issue*	15	Greenwich Village	Sheridan Square	Eve. 8.45 Mat. Thurs. and Sat. 2.45
Passing Show of 1919	Blanche Ring, Chas. Winninger	*Zippy, extravagant revue*	122	Winter Garden	Broadway and 50th St.	Eve. 8.00 Mat. Tu., Th., Sat. 2.00
Pietro	Otis Skinner	*Reviewed in this issue*	8	Criterion	Broadway and 44th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
The Power of Darkness	Theater Guild	*Drama from Tolstoy*	8	Garrick	35th St. and 6th Ave	Eve. 8.30 Mat. Thurs. and Sat. 2.30
The Purple Mask	Leo Ditrichstein, Brandon Tynan	*Cloak-and-dagger melodrama*	23	Booth	West 45th St.	Eve. 8.20 Mat. Wed. and Sat. 2.30
The Ruined Lady	Grace George	*Reviewed in this issue*	8	Playhouse	West 48th St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
Ruddigore	Society of American Singers	*Gilbert and Sullivan revival*	indef	Park	Columbus Circle	Eve. 8.15 Mat. Wed. and Sat. 2.15
Scandal	Chas. Cherry, Francine Larrimore	*Comedy with a punch*	159	39th St.	West 39th St.	Eve. 8.40 Mat. Wed. and Sat. 2.40
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	*Melodrama with a murder*	45	Republic	West 42nd St.	Eve. 8.30 Mat. Wed. and Sat. 2.30
Smilin' Through	Jane Cowl	*Play of spirit influence*	31	Broadhurst	West 44th St.	Eve. 8.20 Mat. Thurs. and Sat. 2.30
The Son-Daughter	Lenore Ulric	*Pell Street dramatized*	79	Belasco	West 44th St.	Eve. 8.20 Mat. Thurs. and Sat. 2.20
The Storm	Helen McKellar	*Fires of love and forests*	135	48th St.	West 48th St.	Eve. 8.30 Mat. Thurs. and Sat. 2.30
Vaudeville	Thos. E. Shea, Mosconi Bros.	*Vaudeville*		Palace	Broadway and 47th St.	Eve. 8 Mat. Daily 2.00
Wedding Bells	Margaret Lawrence, Wallace Eddinger	*Comedy with peals of laughter*	87	Harris	West 42nd St.	Eve. 8.30 Mat. Wed. and Sat. 2.30

MOTION PICTURES (Change of Bill Weekly)

The Cyclone	Tom Mix	Academy	14th St. and Irving Place
Slaves of Pride	Alice Joyce	Academy	14th St. and Irving Place
Nothing But the Truth	Taylor Holmes	Broadway	Broadway and 41st St.
The Lone Wolf's Daughter	Louis Glaum	Capitol	Broadway and 50th St.
The Cinema Murder	Marion Davies	Rialto	Broadway and 42nd St.
Pollyanna	Mary Pickford	Rivoli	Broadway and 49th St.
The Beauty Market	Katherine MacDonald	Strand	Broadway and 47th St.

Continuous 2 to 11 P. M.

* *This Mirror Feature is imitated by other Amusement papers.*

MANAGERS "PASSING THE BUCK" SAYS ALLIANCE EXECUTIVE

Regards Attempt of Producing Men to Blame Stage Hands as a Cloak

THE claim that the high cost of union stage labor on the road has put the one night stands on the "bum" by producing managers and house managers of the East particularly is classified by an executive of the I.A.T.S.E. as just another manifestation of that popular indoor pastime, "Passing the Buck." This same executive says that the producing managers are trying to put the blame somewhere for their inability to obtain their imposed terms on the one night stand managers.

This executive declares that the combination houses rather than play at the terms demanded by the producing managers pass 'em up altogether and play pictures. He says the house conductors are unable at the terms imposed to obtain sufficient percentage to run their places on profit. And another thing, he says, when business is N.G., the producing manager looks around for the quickest alibi and then and there singles out the stagehands.

And another thing that has the house manager excited is the reported unprecedented leasing of theaters here, there and everywhere for pictures, with the Famous Players-Lasky interests recently reported as doubling the value for every house gotten in their present theatrical activities. The road man, he says, is willing to sell out to the film operators if the price is right and get out altogether or try a policy that will rid the house of a road attraction that plays at terms that are a handicap instead of a benefit to him.

The Alliance executive said that the I.A.T.S.E. had tried time and again to work in hand with the house managers in an endeavor to cut down expenses and had been amenable to working crews upon the minimum scale. But despite all this, the I.A.T.S.E. had received all kinds of complaints from road managers. From members of the Central Theater Managers Association had come kicks which asked for concessions that the Alliance could not grant.

Professional Woman's League Ball Tonight

There has been animated interest in the Grand Ball and Cabaret scheduled for tonight (Thursday) under the auspices of the Professional Woman's League, at the Hotel McAlpin. Well-known artists of the vaudeville stage will furnish numbers for the cabaret, and Blanche Ring and Charles Winninger will lead the grand march.

Theatrical celebrities by the score will be present, according to the advance sale of tickets, which includes the entire "Clarence Company" and a large representation from all other Broadway productions, as well as neighborhood theaters. Tickets can be had in the hotel all day Thursday.

Two orchestras will play for the dancing, one for the lovers of "jazz" and one for the less strenuous dancers, enjoying the waltz.

• • •

London Production

Comstock and Gest plan to make a London production of "The Light of the World" on Easter Monday, and they will send Robert Milton, who staged the play at the Lyric Theater, to supervise.

• • •

Bowers Reorganizing

Frederick V. Bowers, who has been out for some time in "Kiss Me Again," has returned to New York for a reorganization of his company, when new time will be taken up by that road star.

• • •

Miss Carlisle's Plans

Alexandra Carlisle, in connection with Bartley Cushing, is contemplating productions of "She Stoops to Conquer" and Masefield's "The Tragedy of Nan."

Mrs. Andrew Booker, eldest sister of Carl Haydn of Cohan and Harris "Going Up Company," passed away in Chicago, Ill., Jan. 14, 1920.

IS THAT SO!

Ted and *May Goodwin* are with the Pickert Stock company, playing parts and doing specialties. This is their twentieth week en route to Florida.

Frank Davis and *Delle Darnell*, now in "Frivolities," will sail for London on June 1st to accept a six-weeks' engagement with the revue which Albert de Courville will present at the Palladium.

Dorothy Whitmore has been oppointed general understudy for "Irene" at the Vanderbilt Theater.

Charles Cochrane, English producer, has arranged with R. H. Burnside for the immediate production in London of "Miss Millions," the new Burnside-Hubbell musical comedy.

Mabel Hicks, an English actress (daughter of Seymour Hicks and Ellaine Terriss) has come to New York to establish her name here as a player, having joined the "Scandal" company at the 39th Street Theater. She succeeded Dorris Duane, who is going to Australia to appear in "Scandal."

First Academy Matinee

The first matinee of the American Academy of Dramatic Arts was given at the Lyceum Theater Friday, January 16. The play, which received its first performance on this occasion, was "Betty Comes Back," a comedy of after-the-war by Emilie Benson Knipe and Alden Arthur Knipe. Those who took part were Walter Ducart, Edwin Hensley, Daniel Parker, Paul Huber, John Coggshall, Weston Ross, Elizabeth Coleman, Carolyn Glen, Marie Meadows, Elinor Ritter and Pauline Halpert. The series of matinees for the season 1919-1920 will continue into the spring.

• • •

ALL SIGNED

Barney Gerard Has Principals Under Contract for Next Season

That Barney Gerard believes in taking Father Time by the forelock was shown last week when in making preparation for an overland trip by auto to the Pacific Coast he made sure that all of his shows for next season had their principals placed under contract.

Gerard now has a four-year contract with Thomas (Bozo) Snyder, the principal comedian for Gerard's "Some Show," Snyder formerly being a comedy prop of Edmund Hayes in his well-known act, "The Piano Mover."

Snyder of late has been sought by several Broadway producers, with Arthur Hammerstein having made futile efforts to land him for one of his new shows.

For Gerard's "Girls De Luxe" show he has the following under contract: Watson and Cohan, and for "The Follies of the Day," Harry Welch and Evelyn Cunningham.

Barney will produce a new musical show, "Kiss Papa," early next season.

• • •

Negro Act Returns

When G. M. Anderson reopened his revue in Boston, with a new cast, Glenn and Jenkins, a negro act from vaudeville, was engaged. Just a fortnight before the revue came to Broadway the act was released. Last week it was re-engaged and supplanted Moss and Frye, who had been inserted at the eleventh hour.

• • •

Returns to Vaudeville

Charles Orr, who has been on the road, singing the principal tenor role in the Plohn & Levy show, "Watch Your Step," and which closed recently in Columbus, Neb., is back in New York and getting a new act ready for vaudeville. With Orr in the new turn will be Etta Hager, who worked with Orr once before. Both Orr and Hager are well known in vaudeville.

• • •

"Naughty Bride" Closes

Otis Oliver has closed his western company of "The Naughty Bride," which has been doing a splendid road business. The tour ended in Fremont, O., January 18. Oliver closed the tour so that the company can put on a new production, rehearsing it in New York, with Vada Heilman to be starred in the title role.

"THE HOTTENTOT"

William Collier in New Farce in Philadelphia

At the Broad Street Theater, Philadelphia, Jan. 19, Sam H. Harris presented William Collier in a new three act farce, "The Hottentot," by Victor Mapes. If you are fond of horses you are bound to like the play, for the entire play is about a spirited horse, Hottentot, and the disinclination of Sam Harrington (Collier) to ride. Or if you're not (fond of horses) you'll like the quiet humor of Mr. Collier anyway, and enjoy his distress in attempting to think up excuses for not riding the liveliest horse in the country.

Sam Harrington, some time before the opening of the play, used to be a good horseman, but a serious accident caused him to lose his nerve, and turned him completely against horses, even to the point of disliking to talk about them. He is mistaken by a group of enthusiastic horse lovers for a famous S. Harrington, winner of many a steeplechase. Naturally they are eager for him to ride the Hottentot in the forthcoming steeplechase. And to make it worse Harrington is falling in love with a girl who "would have no use for a man that couldn't appreciate horses." After two acts of very amusing plots and counter plots to keep himself from the dreaded ordeal, Harrington finally regains his nerve and rides Hottentot to victory, and wins the girl.

Mr. Collier is excellent as Harrington. Donald Meek as a remarkable butler who helps Harrington attempt to avoid the riding terrors, is very amusing and shares honors with the star. Ann Andrews is delightful as a butterfly type of talkative widow. Frances Carson is attractive as the "girl." Calvin Thomas, Arthur Howard, Helen Wolcott and Howard Hull Gibson give good support.

D. Conn.

• • •

Yonkers' "First Nighter"

Yonkers has come into its own. Some day it may rank in theatrical history as a "try it on the dog" town, in the same category as South Bend and Atlantic City and Perth Amboy, etc. It all happened when Lionel Barrymore made a "first night" performance of "The Letter of the Law" at the Warburton January 14. This play is the English version of "La Robe Rouge," by Eugene Brieux. The Yonkers performance was a matinee and did not interfere with the theater's schedule.

"ROSE OF CHINA" ROAD SURPRISE

Comstock & Gest Show Quits New York Only to Establish Record Out of Town

A BIG production, "The Rose of China," produced by Comstock & Gest, failed box office wonders to perform in New York upon its presentation here, went back on the road, played the Chestnut Street Theater, Philadelphia, and last Wednesday matinee hung up a new house record. Not only that, but the box office interest is so great there that the show will play a four weeks' engagement in that town and then move to the Shubert, Boston, for another four weeks' stay, and then into Chicago for an anticipated long engagement.

When "The Rose of China" was first produced outside of New York it did a surprising business and the belief was that when it was placed in New York that it would prove a big "draw." The show did fair enough in a way, but the production was too expensive to keep up here when the road was considered a far better place for it.

"The Wayfarer", Moves from Madison Sq. Garden to Los Angeles.
Sam Shannon's "The Honey Girl", Opens in Stamford, Feb. 9.
Corse Payton Closes Tenancy Lexington Theater To Poor Returns.
Reward of $5,000 Offered for Recovery of Ambrose J. Small.
Standard Theater, New York, Resumes Its Former Policy Jan. 26.

—a welcome change!!
THE NEW AMERICAN—CHINESE RESTAURANT
Music Every Evening
JOY YOENG RESTAURANT
Music Every Evening
SPECIAL LUNCH DAILY 40C, 11 A.M. TO 2.30 P.M.
SERVING THE MOST DELICIOUS OF AMERICAN AND CHINESE FOODS AT PRICES THAT ARE THE LOWEST ON BROADWAY
711-715 Seventh Ave. (Bet. 47-48 Sts.) Next to Columbia Theatre

THE PEKIN
CHINESE RESTAURANT
AMERICAN DINNER $1.25
CHINESE DINNER $1.00
ALLURING DANCE ORCHESTRA
SPACIOUS DANCE FLOOR
Think of Good Eats When you see the big clock
BROADWAY at 47th St.
"Revue of 1928" Produced by Arthur Hunter
AMERICAN LUNCHEON 60c
CHINESE LUNCHEON 50c
REFINED ATMOSPHERE
COSEY CORNER TABLES
Tel. Bryant—4824

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Board of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS
DRAMA ORATORY
MUSICAL COMEDY
ALVIENE SCHOOL OF DRAMATIC ARTS
PHOTO PLAY
DANCE ARTS
Four schools in one. Practical stage training. The Schools, students stock and Theatre afford public stage appearances
Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.
WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57th ST. NEAR BROADWAY, N.Y.

Signor Salvatore Cudia
Teacher of
DRAMATIC ART
COACHING
Grand Opera Voice Placing
DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY
METROPOLITAN OPERA BUILDING
Phone Bryant 1274
1425 Broadway, at 40th Street New York City

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

MEREDITH STUDIO OF DRAMATIC ART
Jules E. Meredith, Director
105 Fuller Bldg., Phila., Pa. Booklet

A. LOUIS MOQUIN
Musical Director
At Liberty
Address Hotel Claridge
Forty-Fourth Street and Broadway
New York City

NO MAN'S LAND

·By Mlle·Rialto·

WHAT an ideal place the Capitol Theater is for Mr. Tired Business Man, Mr. Man from Out-of-Town and the feminine seeker of gorgeous clothes In the new Ned Wayburn Song Scenes there are Girls, Girls, Girls—all young and all pretty and all beautifully costumed. In fact, a fashion display of the season's most lovely creations could not surpass the Capitol Revue for loveliness of line and color. The first scene in which girls for every day in the week were on view, there was

A Riot of Colors

artistically blended. Monday appeared before us gorgeously clad in cloth of gold and bright green; Tuesday, a symphony in blue and yellow; Wednesday exquisitely blended shades of lavender and violet; Thursday, lovely in gray and cerise; Friday, royally clad in purple and silver; Saturday, girlishly dressed in light blue, and Sunday a dainty vision of pale pink. Then their work-a-day sisters such as Monday, washday; Tuesday, ironing, etc., all came on view, but with their working implements taking second place to their dimpled knees, which is decidedly as it should be. *Cora MacGeachy* and *Ned Wayburn* designed the costumes and they were executed in the shops of *Anna Spencer, Inc.*

Lucille Chalfont

is again a popular songstress, and, as usual, her dresden china prettiness stands out among the feminine pulchritude of the Capitol. *Miss Chalfont* always wears her gowns with distinction, and in this new revue she has some decidedly beautiful frocks. For her first song, *Miami*, she appeared in glittering silver lace and spangles and salmon pink. The waist was made entirely of the shining silver, and had narrow shoulder straps of silver spangles. The skirt was of pink, very short, and was made with a tunic effect of silver lace over it and a tiny fish-like train, attached from the shoulders and which fell gracefully to the floor. A large salmon pink feather fan made the costume complete and very lovely to gaze upon. Next, for the popular *Dardanella* song, *Miss Chalfont* found

Nile Green Taffeta

a becoming shade. This frock had for its basis white silk lace which fell in pretty soft folds. The nile green taffeta was used in an artistic draping effect. A tiny little hat, with a nile green feather balancing itself jauntily on the narrow brim, gave an appearance of chicness to this very fetching afternoon costume. And then, while the white snow was busily falling outdoors, *Miss Chalfont* brought memories of good old summer days by appearing in the very smartest of yellow and white

Sport Outfits

made along the newest and most dashing lines. And though the Fifth Avenue shops are displaying the most interesting of sport clothes for southern wear, we have not seen a more striking or becoming little outfit than that worn by *Miss Chalfont*. It consisted of a cream-colored pleated skirt, made full and quite short, and a sweater effect of broad striped yellow and white wool material with fringe of these colors at the bottom, and a broad belt, lending snugness. With it was worn a smart little tam of yellow and write striped wool material, while white buckskin ties and heavy silk stockings completed the picture.

Pearl Regay, too, helped to make the evening one of complete sartorial enjoyment by appearing in many

Lovely Gowns

all new and all pleasing to the eye. First in the "Louisville" number, she wore a yellow and black blocked skirt with a waist of sheer black dotted white material, which was trimmed with the black and yellow skirt goods. Then to the tunes of *Dardanella* she appeared in a frock of pastel shades of flesh, blue, lavender and green made in scalloped tiers of the various colors. A belt of peacock blue lent color, while a dainty bouquet fastened on the right shoulder strap gave an unusual finishing touch to the flesh colored waist—which, by the way, was simply made and cut low.

A Journey Across Seas

to Spain, the land of color and romance and passions strong, fierce and tender, was presented before our eyes at the Greenwich Village Theater, where Benavente's drama is attracting a good deal of attention these stormy days. *Nance O'Neil* as Raimunda is superb and always presents an interesting figure in her Spanish peasant costumes. A peculiar thing about the clothes worn by the women in this play is that for the most part they lack the color that we have grown to expect of our Spanish cousins. Perhaps frequent visits to "Carmen" and musical comedy presentations are responsible for the general notion that to be Spanish—on the stage at least—yellow and black, or scarlet and black, must be chosen for the wearing apparel. Not so at all are

The Spanish Costumes

of "The Passion Flower." In fact, the brightest color worn by *Miss O'Neil* is an Alice blue, heavily embroidered in gold, which formed the waist, worn with the plain brown skirt, whereas in the early scenes of the play a dull purple velvet was used to make the plain dress she wore. But Acacia, her daughter, played by *Edna Walton*, chose light pink for her frocks. Her first dress was made with a full ruffled skirt and a plain waist with a kerchief of white knotted simply about the neck. In the final scenes she wore a broadly blocked

Full Plaid Skirt

and a pale pink waist, with the same kerchief effect about the neck. As for mantillas, there was but one worn, and that by *Clara Bracey*, who as Donna Isabel had the role of an elderly woman and dressed in severe black with a black lace mantilla thrown over her head. *Mrs. Charles Craig*, a garrulous old servant, had a fairly keen eye for colors and here and there about her slovenly person were glimpses of bright red and purple.

Hudson West 44th St. Evgs. 8:20. Mats. Wed. and Sat. 2:20.

"The Best Light Comedy Which Has Been Written by an American."
—N. Y. Tribune

Booth Tarkington's NEW COMEDY

CLARENCE

Knickerbocker B'way and 38th St. Evgs. at 8:20 Mats. Wed. & Sat. 2:20

George W. Lederer's production of
VICTOR HERBERT'S
BEST MUSICAL PLAY
"ANGEL FACE"
with a TREMENDOUS CAST OF YOUTH AND BEAUTY

COHAN & HARRIS
W. 42d Street. Evenings at 8:15
Mat. Wed. and Sat. at 2:15
COHAN & HARRIS Present
"THE ACQUITTAL"
An Absolute Dramatic Triumph
A New Play by RITA WEIMAN

LYCEUM West 45th St. Evgs. 8:20. Mats. Thurs. & Sat. at 2:20
David Belasco Presents
INA CLAIRE
In "Gold Diggers"
By Avery Hopwood

EMPIRE B'way & 40th St. Evngs. 8:30. Mats. Wed. & Sat. 2:30
Charles Frohman Presents
ETHEL BARRYMORE
in Zoe Akins' Play
DECLASSEE

REPUBLIC
W. 42nd Street. Evenings at 8:30
Mat. Wed. and Sat. at 2:30
A. H. WOODS Presents
"THE SIGN ON THE DOOR"

Gaiety B'way & 46th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30
John L. Golden Presents
FRANK BACON
in Lightnin'

DONALD BRIAN PEGGY WOOD ROLAND YOUNG
IN
BUDDIES
A Comedy with Music of Quaint Brittany
SELWYN THEATRE
West 42nd St. Tel. Bryant 47
Evgs. 8:20 Mats. Wed. & Sat. 2:20

ELTINGE Theatre W. 42 St. Evs. 8:20 Mats. Wed. & Sat.
A. H. Woods Presents
THE GIRL IN THE LIMOUSINE
by Wilson Collison and Avery Hopwood
with JOHN CUMBERLAND DORIS KENYON
Charles Ruggles Zelda Sears
Frank Thomas Barnett Barker
Claiborne Foster & Vivian Rushmore

MOROSCO W. 45th St. Evgs. at 8:20 Mats. Wed. and Sat. 2:20
RICHARD BENNETT
IN
FOR THE DEFENSE

WHERE SHOWS ARE; HOW THEY DID

ATHOL: OPERA HOUSE—"Oh You Papa" Jan. 15-17, good and very good business. Hoehn.

CALGARY: 15-17 Leo Carillo in "Lombardi, Ltd.," did very big business. Splendid comedy. Practically the original cast. Satisfactory in every particular. Forbes.

CINCINNATI: GRAND—Surfeited as we have been with musical comedies of more or less indifferent merit, William Gillette in "Dear Brutus" was a welcome change. Madge Bellamy was sympathetic as the daughter. The entire cast was more than acceptable. LYRIC—Herbert Corthell in "Fifty-Fifty" drew good houses all week. Mr. Corthell saved the show from mediocrity. There was a chorus, not long on looks but limbs—but vocally it was satisfactory. There were places where one might laugh, and one did laugh occasionally. "Daddies" follows at the Grand, and "Experience" at the Lyric. Golden Burg.

EDMONTON: EMPIRE—12-14 Leo Carillo in "Lombardi, Ltd.," drew good houses. One of the best attractions ever seen here. Delighted all patrons. Forbes.

MARIETTA: AUDITORIUM—Jan. 17 "The Grass Widow" played to capacity audience, well presented by the entire cast and very pleasing. Next attraction Jan. 24, May Irwin in "On the Hiring Line." Dye.

NEW ORLEANS: TULANE—Robert Mantell in repertoire. Packed houses at every performance. Llambias.

PHILADELPHIA: FORREST—Raymond Hitchcock in his third annual revue, "Hitchy Koo 1919," opened 19th, indef. GARRICK—"Three Wise Fools" continues indef. to fine business. Original New York cast intact. BROAD—William Collier opens in "The Hottentot," by Victor Mapes. Cast includes Frances Carson, Ann Andrews, Helen Wolcott, Calvin Thomas, Donald Meek, Frederick Karr and others (play reviewed elsewhere). PHILADELPHIA—John Drew in a new comedy by Rupert Hughes, "The Cat Bird." Janet Beecher leading support. Two weeks only. LYRIC—Alice Brady in "Forever After" indef. SHUBERT—"Nothing But Love." Andrew Tombes amusing in unpretentious musical show. CHESTNUT STREET—"The Rose of China" continues to please. ADELPHI—Florence Moore playing to crowded houses in "Breakfast in Bed," indef. WALNUT—"Pollyanna." Conn.

ROME, GA.: AUDITORIUM—Jan. 15 "Scandal"; good house; well pleased audience. West.

ST. PAUL: METROPOLITAN—Cohan and Harris are presenting "A Prince There Was," with James Gleason. AUDITORIUM—Thursday evening, Jan. 15, concert by the Minneapolis Symphony Orchestra, with Sergei Rachmaninof pianist soloist. This was the best concert given by the orchestra this season, and Rachmaninof was given an ovation by the immense audience that greeted his appearance. Pfister.

SAN FRANCISCO: COLUMBIA—Chauncey Olcott for the last week, in "Macushla." Mitzi will be offered Jan. 19, in "Head Over Heels." CURRAN—"Seventeen" for the last week. "The Bird of Paradise" will play a return engagement at the Curran commencing Jan. 18, Florence Rockwell being the star. CASINO—Will King this week in "Get Next." SAVOY—"Twin Beds," Jan. 12, starring Josephine Saxe. Barnett.

TORONTO: PRINCESS—"The Better 'Ole," with Mr. and Mrs. Coburn in their original roles. What strikes one as exceptional is the excellent interpretation of the British Tommies' characteristics and cockney vernacular, as presented by Mr. Coburn, Mr. McNaughton and Mr. Campbell. ROYAL ALEXANDRA—"Chu-Chin-Chow," more gorgeous than ever, and packing them in, with two extra matinees. The only disturbing note in the cast is Helen Gunther, whose singing as the slave girl is very bad. Dantree.

WASHINGTON: GARRICK—"Mamma's Affairs," the Harvard prize play, a first production, was a big winner. Mrs. Woodrow Wilson and large White House party occupied boxes at the Wednesday matinee. Jan. 19, "The Great Illusion," adapted from the French of Sacha Guitry by Avery Hopgood, with George Flateau featured. NATIONAL—"Going Up" played a return engagement last week to crowded houses. Jan. 19: St. John G. Ervine's Irish drama, "John Ferguson." POLI'S—"Sinbad," with Al Jolson, played to the capacity of this house during the week. Jan. 19, "Tilly of Bloomsburg, a new play by Ian Hay, with O. P. Heggie featured. BELASCO—"My Golden Girl," the latest Victor Herbert-Frederick Arnold Kummer musical work, met with the approval of large audiences. Jan. 19 Maxine Elliott presents "Trimmed in Scarlet," a new four-act comedy by William Hurlbut, which will have its first production in America. Warde.

WILKES-BARRE: GRAND—Raymond Hitchcock in "Hitchy-Koo 1919," Wednesday and Thursday, three performances; packed houses. Hitchcock always draws the crowd and pleases local audiences. Richard Carle, Friday and Saturday, three shows; business A-1. Carle has been away from the city for a number of years, but his old friends were there to greet him. Briggs.

48th St. Theatre, just East of B'way. Eves., 8.20
Matinees Thurs. and Sat. 2.20
A Romance of the Big Woods
THE STORM
A play in 4 acts by
LANGDON McCORMICK

COMEDY Theatre, 41st Street near B'way. Evs. 8.25, Mts. Thurs. and Sat. 2.25.
H. H. FRAZEE offers
The Funniest Farce on Record
MY LADY FRIENDS
with
CLIFTON CRAWFORD

Broadhurst THEATRE, 44th West of B'way. Tel. Bryant 64.
Evgs. 8.30 Mats. Thurs. and Sat. 2.30
JANE COWL in "Smilin' Through"

LYRIC 42nd West of B'way. Evs. 8.20, Mats. Wed. and Sat. 2.20.
ARTHUR HAMMERSTEIN Presents
ALWAYS YOU

WinterGarden Broadway and 50th Street Phone Circle 2330
Evgs. 8. Mats. Tues., Thurs. & Sat. 2
THE **PASSING SHOW OF 1919**

CENTURY THEATRE
F. Ray Comstock & Morris Gest present *The Greatest Artistic and Most Sensational Triumph Ever Achieved in the History of the World,*
APHRODITE
Evgs. at 8. Mats. Wed. and Sat. at 2 o'clock.

44th St. THEATRE, Just West of B'way Phone Bryant 7232. Evs. 8:20
Mats. Wed. and Sat.
G. M. ANDERSON'S FRIVOLITIES OF 1920

CASINO THEATRE, 39th St. & B'way. Phone Greeley 3846.
Evenings at 8.15. Matinees Wednesday and Saturday at 2.15.
Harbach & Friml's Musical Comedy Exquisite
The Little Whopper

ASTOR Theatre, 45th & B'way Phone Bryant 287
Evgs. 8.15. Mats. Wed. & Sat. 2.15
EAST IS WEST
With
FAY BAINTER

BOOTH THEATRE
45th St. W. B'way. Phone Bryant 6100
Evgs. 8.30. Mats. Wed. & Sat. 2.30
MR. LEO **DITRICHSTEIN in The Purple Mask**

39th St. Theatre, nr. B'way Evs. 8:40 Mats. Wed. and Sat., 2.40.
Walter Hast Presents
Charles Cherry & Francine Larrimore in
Cosmo Hamilton's Famous Comedy
SCANDAL

CAPITOL B'way at 51st St. Edward Bowes, Mgr. Dir.
DAILY Noon to 5.15—50c to $1. Evs. 5.45 to 11—50c to $1.50
MABEL NORMAND in "PINTO"
Review, Soloists, Comedy, Scenic
Capitol Symphony Orchestra

RIVOLI B'WAY AT 49th ST.
ALICE BRADY
IN
"The Fear Market"
Comedy Review Scenic
RIVOLI ORCHESTRA

RIALTO B'WAY AT 42nd ST.
HUGO RIESENFELD, Director
MARY PICKFORD
IN
"Pollyanna"
Comedy Scenic Review
RIALTO ORCHESTRA

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinees, 25c., 50., and best seats 75c.
Evenings, 25c., 50c., 75c. and entire lower floor $1.00.
SUPREME VAUDEVILLE

STRAND B'way at 47th St. Direction Jack Eaton
CONSTANCE TALMADGE
IN
"TWO WEEKS"
Soloists, Review, Comedy, Scenic
STRAND SYMPHONY ORCHESTRA

BELASCO W. 44th St. Evgs. at 8:15 Mats. Thurs. and Sat. 2:15
DAVID BELACSO Presents
LENORE ULRIC *in*
"THE SON-DAUGHTER"
By George Scarborough and David Belasco
A play of New China

"HAPPY DAYS"
The World's Wonder-Spectacle
AT THE
HIPPODROME
Biggest Show Lowest Prices
MATINEE Today and Every Day Evening at 8:15
Happy Prices Seats 8 Weeks Ahead

"BAL" BUILT BAGGAGE
BUILT WITH A CONSCIENCE
William Bal Co., 145 W. 45th St., N. Y.

IRENE TREVETTE — *Singing Harry Von Tilzer's "Carolina Sunshine" in Vaudeville to Many Encores*

AT THE BIG VAUDEVILLE HOUSES

FULL STAGE USED AT RIVERSIDE

Songs, Foreign and Domestic, Vie with Sketches

Most of the turns at the Riverside this week occupy full stage, and is unusual in that regard. *Valeska Suratt* and her players have the principal turn in their entertainment called "Scarlet," by Jack Lait. During the intermission *Julius Lenzberg* and his orchestra gave *Dardanella*, greeted by applause which demanded an encore. *Chong* and *Rosie Moey* have the opening act, with Chinese renditions of American popular airs and dances. That they are real Chinese is attested by the fact that they do not hold their first fingers up in the air. Most American vaudeville turns follow this unreasonable custom, and the Moeys not only have an excellent act, but can show other actors that the Chinese do not make of their fingers an obtrusive display.

Margaret Ford sings in a pleasing contralto the latter-day ballads, and also possesses a most amazing lower register that cannot be termed anything else but baritone. *Langford* and *Fredricks* are out again on their annual tour with their sketch "Shopping." To be sure, it is a fairly good vehicle, but they ought to do something modern. *Anna Held, Jr.*, is treading the uptown boards with her charming French accent and *Emmet Gilfoyle*. *Mr. Gilfoyle* is one of those natural comedians and the arrangement of their act is very happy.

The very best music of the entire program is the playing of violin and 'cello by *Rae Eleanor Ball* and her brother. Particularly sweet was their rendition of the *Gypsy Sweetheart*.

Roscoe Ails, of the nimble feet, and *Midgie Miller* with equally agile pedal extremities, give an ultra modern dancing turn.

Johnson, Baker and Johnson bring up the tag end of the show with the juggling of Indian clubs and straw hats. RANDALL.

COLONIAL HAS ANNIVERSARY BILL

Seabury's New Revue Proves Big Happy Hit

It's "Anniversary Week" at the Colonial. While there are nine acts on the bill, one turn, the new *William Seabury* "Frivolics" offering, occupied more time than the average act.

The show ran until half past eleven, with two acts following the lengthy *Seabury* act. *The Magleys* were carded for the opening spot, but Monday night starting the show was the *Four Melody Maids*.

After the *Four Melody Maids* appeared *Lee Kohlmar* and *Company* in "Two Sweethearts" that evoked considerable laughter.

Sylvia Clark got away slowly, but wound up unusually strong. *Miss Clark's* impression of the cabaret girl is one of the strongest "bits" in her turn. She's a hard worker and scored substantially at the Colonial.

Toto is a comic who scores quicker and more amusingly with

(*Continued in last column*)

Allan Rogers a Surprise Hit at the Palace—Valeska Suratt in New Act at the Riverside—Anniversary Week at the Colonial—Zomah Headlines Royal Bill

TENOR SURPRISE OF PALACE BILL

Unexpected Hits of Allan Rogers and Tommy Dugan

One can never tell what is going to happen at the Palace on a Monday afternoon.

It has been many a day since such an unexpected hit was put over at the Palace as that scored by *Allan Rogers*, the American tenor, and not only did this singer stop the show in the full sense of the vaudeville vernacular, but the audience rocked the big corner playhouse with its applause. And the strangest part of all was the way the gallery boys took *Rogers* to their hearts.

While *Rogers* trooped wildly away with vocal honors, another unexpected hit was that registered by *Tommy Dugan*, the *Dugan and Raymond* act, being reviewed elsewhere. *Dugan* chucked the biggest kind of a laughing hit under his black derby and his Palace success should keep him working until some show producer lures him away from the "two a day."

The show ran later than usual, with several acts running beyond the allotted time. Last week at the Colonial "Last Night," a new musical comedy act, and the *Four Marx Brothers* were on the same bill, and again they are linked on the Palace program this week.

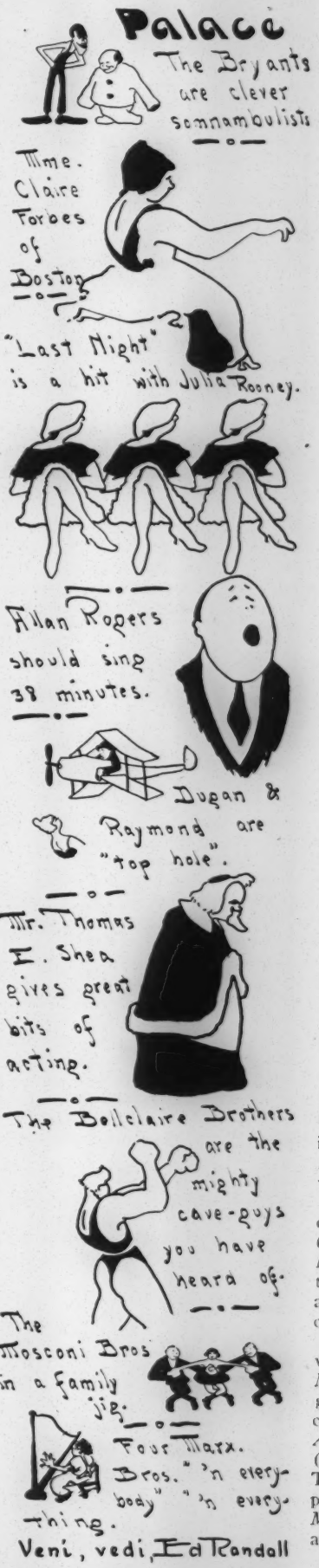
Earl Cavanaugh, out most of last week with laryngitis, was on deck with "Last Night" Monday, and with him in his regular role and working nicely despite traces of his cold, the act showed real vaudeville valuation. While *Cavanaugh* was a big boon, a personal triumph was chalked up by *Julia Rooney*, of the *Clinton* and *Rooney* team, who with her dancing and imitation of her brother, *Pat Rooney*, brought spontaneous applause from all parts of the house.

The *Marx* act held everybody in, the hokum comedy antics of the *Marx Brothers* proving irresistible. *Art Marx* is a natural comedian and uses a series of stage tricks and "bits" that bring out his true worth.

It appeared to be a novelty for an act like the *Bellclair Brothers* not to be opening or closing the Palace show. Instead it was sandwiched between the *Thomas E. Shea* and *Mosconi Brothers'* acts. As usual, the *Bellclair* trick stood out a big feature.

Shea was a genuine dramatic treat and the audience showed hearty appreciation of his efforts to please. His three "types" from successful shows were an entertaining feature. The *Mosconi Brothers* are reunited, with the remainder of the *Mosconi* family, including the agile and graceful daddy of the dancers.

The Briants opened and held close attention, the rougher acrobat of the two taking some mighty hard bumps. "No. 2" was *Mme. Claire Forbes*. MARK.


Palace
The Bryants are clever somnambulists.
Mme. Claire Forbes of Boston
"Last Night" is a hit with Julia Rooney.
Allan Rogers should sing 38 minutes.
Dugan & Raymond are "top hole".
Mr. Thomas E. Shea gives great bits of acting.
The Bellclaire Brothers are the mighty cave-guys you have heard of.
The Mosconi Bros in a family jig.
Four Marx. Bros. "'n everybody" "'n everything.
Veni, vedi, Ed Randall

(*Continued from first column*)

clowning than Grock or any of the other so-called European clowns. At the Colonial *Toto* was an unqualified hit.

Johnnie Ford and "Five Original Melody Maids" mixed dancing with piano music to such an extent that applause was sincere and insistent. *Brown* and *Spencer* opened after intermission and pleased noticeably with a routine of songs which included some of their own successful combinations. All things considered, the *Brown* and *Spencer* was well received. After the *Seabury* offering *Demarest* and *Collete* with their music and comedy, came on at 11:15 and worked fast to put their turn over. *Bill Demarest* never tackled a tougher job than the one at the Colonial, following a long show and an act that was unusually long.

DeWitt, Burns and *Torrence* closed the show with the hour entirely too late for them to do themselves justice. MARK.

FAIRLY GOOD BILL AT THE ROYAL

Rockwell and Fox Please With Their Comedy

A fairly entertaining bill of nine acts was dished out to the clientele of the Royal this week and we would say that they responded to it more enthusiastically than it deserved.

Zomah, who was the headline attraction, did not receive the overwhelming ovation, which many thought she would get. The program states that she is from the London Coliseum. Seriously, we believe this turn is much too slow, which probably accounts for the meagre applause they received.

Michael Martin and *Edith Fabbrini* opened with their delectable dance fantasy, and were passable. Their funny little foxtrot, in which they use costumes that resemble the fox is strikingly clever. The young lady must be complimented for her splendid toe dancing. *A. C. Astor* was next with his ventriloquist offering and scored a pronounced hit. *Astor* is certainly a gifted artist in this work and deserves a great deal of applause at every appearance.

The *Girlies Club* turn was moved from last place up to third spot. *William B. Friedlander* wrote the book, music and lyrics, but it is not in *Friedlander's* best vein. *Bobby Bernard* talking with Jewish accent was a scream.

Another act to receive the ripples of laughter were *Geo. Ford* and *Flo Cunningham* in a pitter-patter act. *Ford's* personality is the ingredient that seems to please the spectators and *Miss Cunningham's* irresistible charm also helps things along.

Dorothy Shoemaker & Co., thrilled with their one-act playlet "Life." *Marie* and *Mary McFarlane*, called grand opera stars, delighted with their cycle of songs. *Geo. Rockwell* and *Al. Fox* then tore down the house (every brick!) with their nonsense. These boys certainly know how to please the crowd. *Captain Gruber & Mlle. Adelina* closed the show with an oriental spectacle. NURNBERG.

(*Continued on page* 139)

WINDING UP HOSPITAL SHOWS

Keith's Special Shows for Wounded Soldiers to Be Discontinued Soon

WHEN the big hospital at Fox Hill, Staten Island, closes its doors shortly the Keith Vaudeville Exchange will discontinue the department that has been sending free vaudeville shows to the different hospitals in and around New York that have been caring for the wounded Pershing troopers.

During the war and since its eventful armistice day the Keith office at the bidding of E. F. Albee, who also fostered the movement, maintained a department that did nothing else but provide regular weekly shows for the hospitals, this department being capably and efficiently conducted by W. J. Sullivan.

Until the Fox Hills institution closes the free show department will continue to send two shows a week, Monday and Friday, to that hospital.

At one time Mr. Sullivan and a special staff were framing between thirty and forty shows a week for forty hospitals, with more than 3,000 shows given in New York and vicinity alone. The shows generally averaged about six numbers each.

When Mr. Albee instituted the department he personally employed a staff of about fifteen persons, headed by Mr. Sullivan, and engaged five pianists to do nothing else but stand ready to play for the wounded soldiers' shows. At present two of the five piano players are still on regular duty. This entire department as well as the musicians were paid by Mr. Albee personally.

An orchestra of eight men was also always on hand for the Greenhut Hospital shows, another item that Mr. Albee paid out of his own pocket.

One of the outstanding things about the entire department was the zealousness and willingness shown by the men and women attached to the hospital work. Still another estimable feature was the willingness of "acts" to take part in the special shows and out of the 3,000 or more performances there were comparatively few who declined to engage in the war work.

"PAN" SHOWS SET

Walter Keefe Says Routes Now Open in Cleveland

Walter Keefe, the New York representative of the Pantages Circuit, is sending the vaudeville circuit shows over the "Pan time" via Cleveland, Detroit, Minneapolis and Winnipeg, with the remainder of the stands remaining as they were. This new arrangement enables the acts as routed by Keefe to obtain quicker route action than jumping on to Winnipeg or Minneapolis. Each show comprises six acts.

Keefe says that the Pantages Circuit is having no trouble at all to obtain acts and that turns of a "big time" nature have been up for consideration each week.

Regarding the new Pantages theaters, Keefe says that the last he had heard from the main headquarters of the circuit that Toronto was expected to be ready by next May; Kansas City is progressing favorably, with the site fast being cleared to accommodate the new Pantages house; Salt Lake, Los Angeles and Minneapolis, all showing progress in the building plans.

• • •

MacHugh Quits Moss

Arthur E. MacHugh, who severed connections with the Ben S. Moss offices as general press representative, has joined the Arthur Hammerstein press forces and went to Boston Tuesday to handle the advance for "Tumble In." "Mac" does not expect to be back in New York until the middle of February when his show will play Brooklyn and Newark. "Mac" was popular around the Moss sanctum and put over some nifty press stuff for both vaudeville and picture houses.

• • •

Houses Doing Well

Jimmy Plunkett divides his time between booking acts for his agency and in lining up shows for two houses that are operating under his direction. One is at Staten Island and the other at Portchester. Last week

LONG CONTRACTS

Shuberts Putting Vaudeville Artists Under Extended Terms

It now appears that the Shuberts in combing the vaudeville field for talent for shows and especially acts suitable for their musical productions and putting many of them under long-term contracts. Where there may be a doubt as to the Shuberts wishing to keep the acts longer than one season, only one year contracts are offered, with an option, however, close by so that it may be exercised should they want to continue their services.

Two notable illustrations of this long-term proposition are Alshayne and Mignon. The Shuberts had Alshayne under a short contract, but when he was needed for their "Gayeties of 1919" they used the option and signed him for three years. Mignon recently was placed under a three-year contract.

• • •

Still the Talk of Newark

All Newark is still talking about the proposed Loew theater over there and the town is giving the Louis Kamm, Inc., all the credit for the big realty deal. Newark has tagged it as "the largest real estate transaction ever on record in New Jersey." The property at 635-641 Broad street and Nos. 2 to 20 New street, was subleased by Loew for 63 years, and a lease for the same period was taken by Loew on the property at 22 and 24 New street. Loew, Inc., plans a theater and mercantile building to cost not less than $1,000,000. Thomas W. Lamb will draw the plans and specifications. Tenants on the present site have been notified to vacate by May 1, when their present lease expires.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Bobolink	**Brown & Spencer**
Let the Rest of the World Go By	**Marie and Mary MacFarlane**
Dardanella	**4 Melody Maids**
Wedding Bells Ring for Mandy and Me	**Allman and Nally**

Old Partners Reunite

Sickness forced Estelle Collette of Demarest and Collette out of the Alhambra bill the first of last week and just when it looked as though the management would have to substitute another turn, Lee Nadel suggested that Bill Demarest get his former partner, Chabot (Chabot and Dixon), then in New York and laying off, to reunite for the Alhambra date. Demarest followed Nadel's cue and he and his old partner went on at the uptown house and scored the biggest kind of a hit.

• • •

Ben Barnett's Scenario

Ben Barnett, of the Keith offices, has been recognized as a writer of vaudeville sketches for some time but not until recently did he try his hand at scenario writing. Ben has written a melodramatic subject that he thinks will find a ready purchaser through a "dramatic twist" he has given the picture theme.

• • •

Fox in Vaudeville

Harry Fox, who has been appearing in a musicalized version of "Brewster's Millions" and which is being rewritten, is returning to vaudeville for a few weeks if not longer. The last time Harry offered himself to the bookers his price was regarded as too high and all negotiations were called off. Harry is putting a "single" together but may be assisted by a feminine pianist.

• • •

May Use Gaskill's Songs

Two songs, Clarence Gaskill has written, namely *Hello Broadway* and *Peaches*, may be accepted by Frank Tinney for the new show in which he is to star next season under the Arthur Hammerstein direction.

• • •

Nolin-Robinson at Yonkers

Dave Nolin-Robinson now makes Proctor's, Yonkers, his hangout where Dave is getting out the press stuff for the house and making himself useful in more ways than one in its managerial operation.

• • •

Olga Petrova's Song

"The Road to Romany" is the title of a new song written by Olga Petrova, which is being published by M. Witmark & Sons. The lyric is just the kind that is very much in demand and the music is of the crooning variety.

• • •

Bee Palmer Recovering

Bee Palmer, who has been too ill to resume her vaudeville route in her shimmy act, is recovering and expects to be back on the stage next month.

GOES TO WEBER

Jenie Jacobs, Back from West, Joins Harry Weber Agency

Jenie Jacobs is with the Harry Weber Agency. That was the word flashed along the vaudeville rows Monday when Miss Jacobs, just back from an extended trip to the Pacific Coast, signed up with Harry Weber. She will at once represent his agency on the booking floors of the B. F. Keith Vaudeville Exchange.

Miss Jacobs was with the Pat Casey agency for eleven years and just before the first of the year announced her withdrawal from the booking activities of that agency. Miss Jacobs was sought by a number of the Palace building agencies, with the Fitzpatrick office making quite a flattering bid for her affiliation. But Harry Weber went them all one better and the result was the popular feminine booker signed soon after her return to Broadway.

There is not a man or woman around the vaudeville theatrical offices as well known as Jenie Jacobs, and her success with the Casey Agency, where she was attached day and night for so many years, gave her great popularity along Broadway. Her numerous friends will be greatly pleased to hear that she is not forsaking her old booking haunts.

The Weber Agency is to be congratulated upon securing the valuable services of such a booking expert as Miss Jacobs, and her opinion on acts—new and old—is considered unimpeachable.

• • •

Trenton Has Prospects

"Big time" vaudeville or at least a number of acts from the bigger Keith houses may be booked into Trenton before the end of the year. It is reported that steps are under way to build a big vaudeville house in Trenton, but plans are too vague for any definite announcement at present.

• • •

Nan Halperin Out

Nan Halperin, who was prevented from opening with "The Frivolities of 1920" at the 44th Street owing to illness, and who was later operated upon successfully, is able to be out and around again. Arrangements may be made for Miss Halperin to rejoin the Anderson revue and offer her vaudeville specialty.

• • •

Tanguay Sick

Eva Tanguay, who is returning to vaudeville after a long absence, is not opening at the Palace January 26, as originally booked, Miss Tanguay having that date moved forward to February 9, Monday, by her agent, Harry Weber, owing to illness.

• • •

Granville's New Act

Taylor Granville is rehearsing a brand new act that is expected to be ready for a fling at the "big time" house about the first of February. Harry Weber is "in" on the act and will book it.

• • •

Beatty at 125th Street

Lee Beatty, at one time manager of Proctor's 23rd Street and who for the past year has been assisting W. J. Sullivan in compiling the shows for the wounded soldiers in the New York hospitals, is now attached to the 125th Street Theater as general press representative.

New Burlesque Wheel, Century Amusement Co., formed in Phila.
Mercedes Starts Year's Tour Loew Circuit in Atlanta Feb. 2.
Alice Haywood and Ned Norton Head Buckley & Sullivan Act
Joe Maxwell Plans Girl Act With Production Sometime in March
No Change in Fox Houses Through Demise of Johnny White.

THE NEW ACTS

BLITHE BILL SCORES AT ALHAMBRA

Howard and Clark Bring Their New Act to Harlem

The clentele of the Alhambra again caused the S. R. O. sign to be hung out last Monday afternoon at an early hour. Probably the much heralded *Howard and Clark* turn had something to do with it, for we noticed considerable chatter about it in the audience.

The *Wheeler Trio* opened the show with a snappy gymnastic act that was exceedingly thrilling.

We have heard many colored singers, but none ever thrilled us as did *Thomas Chappelle* and *Juanita Stinette* with their exquisite vocal demonstration. Chappelle's voice is mellow and rich, and Miss Stinette's vocal apparatus is that of a cultivated one. They deserved every bit of the pandemonium of applause that followed their act.

Beatrice Morgan and Company were next in "Moonlight Madness," a new comedy written by *Edgar Allen Wolff*. She was ably supported by *John Connery*. The farce seemed to please and amuse the spectators. The vehicle fits Miss Morgan like a glove, and she has unlimited opportunities to bring out her charm and attractiveness.

They were followed by *Jos. Bennett and Edw. Richards*, who seem to be neighborhood favorites. They put the audience into a still better mood with their "dramatic" sensation, "Dark Clouds." Following them were *Helen Trix* and sister, *Josephine*, in original songs.

Franklyn Ardell and Company closed the first half effectively with his "no-sense" skit called "The Wife Savor." He ought to see that the damsel who assisted him would at least have her name mentioned on the program, as she is quite an important factor in the playlet. Intermission then followed. The second part of the program was opened by the much-waited-for *Howard and Clark* revue called "Chin Toy." *Joe Howard*, we notice, has done some judicious cutting and polishing of his new turn, since its appearance at the Colonial. The Frisco imitators, it seems, have been dropped from the act, which gives *Maurice Diamond* more time to demonstrate his splendid and intricate foot-work. *Ruth Reed* also does exceptionally well, and *Gee Sun Ki* adds an Oriental flavor to the atmosphere.

Last Monday, however, *Joe Howard* and his pretty partner, *Ethelyn Clark*, did not go very well until *Diamond* entered into his dances. After that they triumphed, and zealous Joe put it over fine. The musical numbers that went especially well were *Take Me Now and Make Me Understand, I'm Lonesome for Old Broadway*.

George Austin Moore did remarkably well following the musical revue with his jokes and songs of the negro. Much of the material is based on the colored soldiers overseas. Audiences never seem to tire of this kind of hokum. Moore was attired in a K. C. uniform in which his personality stood out prominently. *Emma Haig* and *John Waldron* danced an effective ending to the afternoon's entertainment. *Miss Haig* uses every form of dancing except the toe variety. NURNBERG.

SEABURY'S "FRIVOLICS"

Dance Revue—49 Mins.; One and Full Stage (Special Drapes; Curtains and Settting)—Colonial

Once the new *William Seabury* dancing revue entitled "Frivolics" is boiled down where the running time does not consume too much of the period that is allotted to acts of this type it will be an "ace" on any of the "big time bills." *Seabury* has done himself proud. In fact he has surrounded himself with the comeliest, shapeliest, liveliest flock of feminine steppers imaginable and with young *Seabury* himself showing exceptional dancing prowess the "Frivolics" is there forty ways from the deck. *Seabury*, however, extended the turn at the Colonial Monday night through an unexpected angle that would not happen regularly. That was when one of the girls did an imitation of *Frisco* and *Seabury* then announced that *Frisco* himself was in the wings and was so well pleased with the impression that he would have the jazz dancer come on himself. *Frisco* obliged and in his street clothes did one of his characteristic dancing "bits." While *Seabury's* act did not need *Frisco's* help it added a little flavor not included in the regular dish. *Seabury* is one of the best dancers of his type and style in the country and we feel safe in saying that he is without a peer in his respective line. At the Colonial he showed some new steps—a number of kicks, bells, turns, twists and slides a la Russian routine—that had the Colonial regulars electrified at his skill and grace. That boy sure is a wonder and is a dancing host by himself. He opens his revue by introducing his "girls" individually, the first being *Lillian Stone* (the waltz girl), *Elsie Lamont* (fox trot girl), *Rose Stone* (shimmyist), *Sonia Marens* (Spanish tangoist girl) and the little *Hope Sisters* (the "dancing dolls"), with a lot of applause for everybody and a little bit more for Miss Marens Monday night than any of the others. His opening is *I Want My Share of the Girls* and the introduction of his feminine company is proof that *Mr. William* is a picker as well as a dancer. At the piano at one side of the stage is *Buddie Cooper* and he proves himself an able accompanist throughout. The audience is permitted to call out names of dancers it wishes impersonated and the girls, dressed a la dancer called then come on and go through a dance representative of the impression wished. In turn followed *Frisco*, with *Frisco* himself stopping proceedings, *Eddie Leonard* and *Seabury* doing an imitation of himself. To full stage the act shows off to better advantage. In turn are dances singly and collectively, with the *Hope Sisters* offering a Japanesy number, which *Cooper* sings and plays the accompaniment. *My Lady Vanity* is cleverly conceived, with four girls taking part, one as Miss Vanity and the others as Powder Puff, Perfumery and Mirror, with *Seabury* dancing with the girls for the finish. The *Hope Sisters* do a nifty "double dance" they did with *Joe Woods'* "Mimic World," only dressing it more attractively. There is a shimmy contest, with each girl going in for the shoulder-shaking thing in a way that aroused the galleryites. *Seabury* did some remarkable solo dancing that brought the house down. The dressing of the girls is not only elaborate but attractively laid out. In fact, the wardrobe runs into a small fortune, but is a big asset to the act. It's a big act, handsomely costumed, and with *Seabury* dancing like a house afire, the answer is all in favor of "Frivolics." And those *Hope Sisters* are a "find" and under *Seabury* will be Broadway favorites.

MARK.

. . .

FOUR MELODY MAIDS

Songs—12 Mins.; One (Special Curtained Drop)—Colonial

A feminine outfit as the billing implies. While none of the voices singly or collectively will prove a revelation in vaudeville the act shows the act is noticeably up-to-date in its song selection, i.e., the numbers used are the latest from the song shops with probably two exceptions. The newest selection was *Dardanelle*, with one of the "maids" offering it as a solo. In the list of songs were *Dear Old Pal of Mine* (used at the opening), *Golden Gate, Missouri Blues*, and *That Lovin' Sweetie of Mine*. The girls work hard and at the Colonial Monday night in the opening spot—a hard one for an act of this type—the returns were in favor of the "maids."

MARK.

. . .

DUGAN AND RAYMOND

"An Ace In the Hole" (Comedy)—23 Mins.; Full Stage (Special Setting; Exterior)—Palace

By the gods that are good to vaudeville, *Thomas Dugan* and *Babette Raymond* have at last "arrived." This is the same little *Tommy Dugan* of "small time" days and Sunday "concerts," who has grown physically and otherwise into a corking good comedian, in full command of himself all the time, droll, unctuous and able to work up a laugh like only a quick-witted, quick-thinking Irish comedian of his ability can put it over on the stage. *Tommy* is at the Palace this week and hauls down one of the laughing hits of the show. He's a natural comedian, works smoothly, deftly and does not rush himself for points. The way *Tommy Dugan* is stepping these days and his willingness to keep abreast of the times will see him in a Broadway show, the principal comedian and thoroughly capable to carry his role throughout an elaborated piece. *Babette Raymond* lends able support but looks much fancier and sweeter in black. A tall man dressed as a Colonial servant proves a foil for *Dugan* at times. *Dugan* is an aviator who drops in a beautiful garden that has gnarled apple trees that drop their fruit upon anyone beneath who tells a lie. Naturally *Tommy* springs some whoppers and the tree works overtime. The *Dugan-Raymond* act was built for comedy and succeeds admirably well. It has some gags that would do credit to a $2, $3 or $5 musical production. MARK.

"VIE" QUINN HEADS BILL AT 81st ST.

Pleasing Show Contains Jass and Otherwise

The present bill at the 81st Street Theater is headlined by a super-jazz aggregation which walks away with applause honors as is to be expected. *"Vie" Quinn* is the shining star of the act, and *Frank Farnum, George Kreer*, and the *Memphis Jazz Five* give her able assistance.

Almost equally enthusiastic was the reception given *Thomas F. Swift* and *Mary E. Kelley* in their pleasant little duologue. It is inconceivable that two acts could be more nearly opposite in character than the *Swift-Kelley* act and that of *Miss Quinn*. Whereas the latter is all noise and movement, the former is quiet, reserved and dignified. The comedy is put across unfailingly with a method of absolute economy, which proves that both *Mr. Swift* and *Miss Kelley* are genuine comedians.

A novelly staged acrobatic act called "Sports in the Alps" opened the show, and was followed by *McFarlan and Palace*. This pair of songsters scored very strongly. The 81st Street audiences are particularly partial to singing acts. Among their numbers are *Laughing Water, Ha, Ha, Ha, I Know What You Mean, You'd Think that You Were Home in Ireland, Let the Rest of the World Go By*, and *You Ain't Heard Nothing Yet, Smith* and *Austin*, assisted by a young woman who is not given the courtesy of billing, offer one of the most completely nonsensical acts seen to date. By sheer force of absurdity they carry well. No insignificant response followed the girl's singing of *Daddy, You've Been a Mother to Me*. *George Yeoman* and his invisible stenographer, Lizzie, afford their usual amusement. *Mr. Yeoman's* comments on the dull routine of living in the automat, etc., are delectable, but in order to save hard feelings it might be advisable to dissociate the Bolsheviki of Russia with the Czecho-Slovaks and Jugo-Slavs in his discourse. MARTIN.

(*Bills continued on page* 143)

. . .

MME. CLAIRE FORBES

Pianist— 11Mins.; One—Palace

No one can deny the fact that *Mme. Claire Forbes* can play a piano. She and the big grand piano that almost covered the stage space used at the Palace are on the most intimate terms. These "terms" run to numbers of a serious, sober-minded type with her opening program in New York vaudeville not of the routine best suited for that branch of stage amusement. She's artistic and she's a musician, but for her debut in the varieties she made two mistakes. One was the announcement of each number to be played by *Mlle. Forbes*, which it is understood that was changed for the night performance, and the other her program. The Monday afternoon selections were the *Hungarian Rhapsody, Love Dream* and a Spanish dance number, with the audience fairly receptive, but nothing what a musician of *Mlle. Forbes'* ability should receive. *Mlle. Forbes* came to the Palace highly recommended as one of the stars with the Boston Symphony Orchestra. MARK.

(*New Acts continued on page* 143)

IN THE SONG SHOP

BY E. M. WICKES

Some Persons Think Feist and Stasny Are All Wrong—Greenwich Village Invaded by Jazz—Reginald De Koven Passes Away —Do You Write Stories?

The other day a woman wrote a letter asking why music publishers never give any attention to new song writers. She said that editors of the largest magazines in the country like the *Post, American, McClure's, Everybody's, Ladies' Home Journal, Metropolitan* and others are always glad to read stories sent in by new writers.

Perhaps music publishers don't care to bother with the work of new writers because they figure it isn't worth the time. Maybe they are all wrong. New song writers develop just the same as new story writers, and no one can tell just where he will run across a promising song writer. It is true that book and magazine publishers look upon the matter from a different angle.

They believe in wading through everything that comes to the office in hopes of picking up something worth while. The magazine editors believe in encouraging new writers, and many of them go out of their way to offer encouragement to beginners that show promise. Every month each large magazine receives from two to three thousand manuscripts and every one is read before it is returned to the author, and this in spite of the fact that not more than one in every two hundred is accepted. The editors feel that as editors it is part of their job to see that every one who knocks at the editorial door gets a courteous hearing.

If Music Publishers

adopted the same policy they might fare out better in the end. Harry Von Tilzer never lets a manuscript get out of his place without taking a look at it, and if he didn't believe in giving the new comer a chance it's very likely that he wouldn't have had *Carolina Sunshine.* Fred Fisher wouldn't have *Dardanella,* nor would Gilbert & Friedland, Wolfe Gilbert to be more specific, have *Afghanistan,* which promises to be one of the sensational hits of 1920.

Dear Lady, there are still some publishers who believe in giving the embryo a chance, and the trick is to write good songs and then send them to the live and let live fellows.

Some Think that Feist and Stasny

are all wrong in their methods. On every side you'll hear that Feist has to go out and buy songs to keep in business, and that if he didn't throw a fortune behind every song he wouldn't be in it.

"If I had Feist's bank roll," you'll hear many say, "I could do twice as much business." Maybe they could and maybe they couldn't. They don't take into consideration that Feist didn't always have half a million dollars to throw into advertising, and that when he didn't have any more than they did he took more chances with his money. Feist is in business to make money, and if he makes it by buying hits from other firms what's the difference? He pays all bills, never kicks when he picks a lemon, so he is entitled to do as he likes.

Stasny on the other hand is accused of selling title pages. But Stasny hasn't any monopoly on the title page market. Any one who thinks there is money in title pages has the privilege of selling them too. Some folks argue that people will soon tire of the fancy title pages and that Stasny will have to make hits through vaudeville like other publishers have done for the past twenty-five years.

Maybe he will and maybe he won't. In any event the pretty title page is a big asset just now, and the best proof of this is the fact that all the big magazines are using attractive heads. Furthermore, Stasny or any one else can't continue to unload title pages on the public unless there is something behind the title pages that appeals to the buyer. Don't forget that practically every one that buys a sheet of music at a counter has heard it sung or played before he parts with his money. If he hasn't heard it in the theater or dance hall, he or she, and it's usually a she, will ask the store pianist to play it. The songs that go with the ultra pretty title pages may not appeal to professional song writers and singers in general, but as long as it carries something of value for the public the publisher needn't worry about what the profession thinks.

Feist Is Spending

a fortune to make his name and his products a household word in this country, and Stasny is doing the same thing. Neither one is losing money, so the idea of spending money in national periodicals and paying a great deal of attention to the moving of goods for the dealer must be a better method than the old one of trying to make hits by the old time circus methods. Every publisher is in business to make money—not to elevate the musical taste of the masses—and if he carries on business in a legitimate way, as Feist and Stasny do, why should any one complain?

Maxwell Silver

general manager for Gilbert & Friedland, left town Monday for a two weeks' trip on the road. His calls on jobbers and dealers will take him as far as Kansas City. Al Leyton left last week to cover the New England territory.

Reginald De Koven

composer of "Robin Hood" and other operas and songs, died of apoplexy in Chicago, Friday, January 16.

Reginald De Koven, who had won an international reputation as a composer, was born in Middletown, Conn., April 3, 1861. He graduated from Oxford in 1880 and studied music in Paris, Vienna and Stuttgart. De Koven made his first attempt at musical compositions in 1881, when he wrote the words and music of "Marjorie Daw." In all he turned out one hundred songs, including *O Promise Me,* which became an international hit.

Max Stark is going into the music publishing business. Max should make a success of the venture because he is well liked and is a good judge of popular songs. Max was the one who was responsible for the success of *America, I Love You.* When no one else in the firm could see it, Max kept hammering into the boss's head that it was a sure fire hit.

Honey Girl, which was produced some time ago under the title of *What's the Odds,* has been rewritten and will be shown at one of the Broadway theaters early in February. Neville Fleeson wrote the lyric and Albert Von Tilzer the music.

Greenwich Village Has Been Invaded

by jazz. The Pirate's Den at 8 Christopher street has a first class jazz band that plays from six thirty until one in the morning. There are two dancing floors in the den and in order to furnish both with music at the same time the jazz band sits on an elevator that continues to go up and down. Perhaps the out and out villagers don't welcome jazz to their domain, but that doesn't worry the jazz experts, for they are more real and human than the majority of those who make the village their official stamping ground. The den is crowded every night, many of the patrons coming in their own limousines.

Some popular song writer who makes a million every year in royalties was a lamb for a poker sharp last week. The shark slipped in "readers" at every session, and from the song scribe, a motion picture producer, and a few other wise birds took several hundred thousand dollars.

Do You Write Stories?

Some song writers do write stories, hence it may interest them to know that the *Black Cat Magazine,* which has been purchased by George B. Van Cleve and moved to 229 W. 28th street, is offering $5,000 in prizes for short stories. The stories shouldn't exceed 6,000 words, and all manuscripts must be in the office of the *Black Cat* before June 30th, 1920. The February issue of the *Black Cat* carries full details of the contest.

Ray Perkins Has Written

a new song called *Oh, My Lady,* which is published by The Henry Burr Music Corporation. The Burr Corporation has a new novelty number by Byron Gay entitled *I Like to Do It.* Gay's new number is a vamp song. Harry McClaskey, president of the Burr concern, has been making records in Canada for the Victor Company. Mount Castle is handling the Burr Catalog on the road.

Harry Goodwin, publicity director for Gilbert & Friedland, has discovered a new idea to move goods for the dealers. He expects to perfect it within a week's time.

Harry Von Tilzer has a song called *When My Baby Smiles At Me,* and Irving Berlin has just released one entitled *When My Baby Smiles.* Boy, page the M. P. P. A!

Milt Hagen, the energetic manager of Daniel and Wilson's New York office, reports that *Singapoo,* a song by *Maud Fulton* and *Louis Weslyn,* is selling like "hot cakes." *Bow Wow,* a clever little novelty song, is also rapidly turning into a hit. Five phonograph companies have already recorded the number.

• • •

Retain "Sweeties" Title

Notwithstanding objection raised by Jack Weiner, manager of the William B. Friedlander office, against the Herman Becker office using the word of "Sweeties" in an act title, Weiner claiming priority through the usage of "Sweeties" as a title, the Becker agency is continuing its "Sweet Sweeties" billing.

10 YEARS AGO TODAY

Fannie Ward Makes Vaudeville Debut at Colonial in Condensed Version of "Van Allen's Wife."

James Young and Clara Kimball Offer "Wanted A Sister" at the Fifth Avenue.

Six Musical Nosses Offer New Act at Fifth Avenue.

Nellie McCoy Resumes Vaudeville Dates at Hammerstein's Victoria.

Joseph Hart Gets Rights to All George V. Hobart's Vaudeville Writing.

20 YEARS AGO TODAY

Irene Franklin Engaged by Harry Rickards for Australia.

The Great Lafayette Announced for Indefinite Engagement in New York.

Opie Read Makes Vaudeville Debut at Chicago Opera House.

Kathryn Osterman Brings New Sketch to Keith's Union Square.

Ethel Levey Makes Hit at Proctor's 23d Street Theater.

La Dazie Prepares New Act called "Plastic Hercules Dance."

FREE Latest Issue of HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

Riverside
Chong and Rosie Moey are the first act.
Margaret Ford sings like a tough canary, bass.
Langford & Fredericks go "Shopping."
Bobbe & Nelson warble.
Anna Held, Jr., is displayed by Immet Gilfoyle.
Rae Eleanor Ball & Brother have really sweet music.
Valeska Suratt & Co. please with "Scarlet"
Roscoe Ails & Midgie Miller
whoop up the show.
Johnson, Baker & Johnson sling sombreros & chateaus
By Ed Randall

VAUDEVILLE VOLLEYS FROM VANCE

JOHN BARLEYCORN has been cancelled.

His act bobbed up time and again and in devious shapes.

He walked out on many a bill.

Vaudeville managers are glad that he got the gate.

On the Night

that old Jawn died a girl friend of *Tommy Gray's* called him up and said she had heard *Thomas* was going to be married and *Tommy* asked "Why the tears?" and poor girlie replied "I'm burying two friends with but a single thought." *Tommy* said "I'm not dead by a long shot, am still single but don't blame you for the grief over the other departed friend."

All Syracuse stands on the tiptoe of expectancy for the opening of the new *Keith's* next Monday night.

E. F. Albee has gone to a lot of trouble picking out decorations, adornments and the like, the new theater to stand out along the *Keith-Albee* model plane.

Wilbur Mack in his present act has gone in for expense and attention to scenic and electrical effects. *Mack* has been working hard despite a wretched condition of his physical self.

Walter Clinton is doubling for *Earl Cavanaugh* in "Last Night" and we hope he got double salary. He earned it last week.

Ruth Napelbaum, who for some years was *Frank Keeney's* private secretary, is now with the Bohemian Inc. company in the Selwyn Theater building. *Miss Napelbaum* is both popular and capable.

Ed. Gallagher is temporarily happy. He is playing a consecutive engagement on Broadway in "Frivolities of 1920" and to him it seems funny not to be making vaudeville jumps.

Theater wiseacres declare that there will be another hoist in vaudeville prices.

In the new *Joe Howard* act strains of the old *Howard* success that has the familiar strain of "Of course you're only dreaming, blow the smoke away" but it is used as an accompanying strain for the finale. In the *Howard* act is a young woman who earned considerable popularity and attention in the movies. She is *Peggy Whitney* and she comes to vaudeville fresh from a success with the *Mack Sennett* pictures. *Miss Whitney* seems perfectly "at home" with the new *Howard-Clark* turn.

York Averill is now with the vaudeville department of the *L. Wolfe Gilbert* music house.

When the Carpenters

and the decorators get through with the tenth floor of the Palace Theater building the Orpheum Circuit will have a mighty fine suite of office rooms. Meanwhile the executives which takes in *Mort H. Singer*, late of Chicago, are doing business in the former Orpheum annex on the sixth floor.

A lot of the agents plan to spend more nights at home now. There's a hidden meaning to this no doubt.

Nan Halperin is showing considerable improvement and just as soon as she is able and her younger brother, *Bernard Halperin* is out of danger, sister and brother will go south to recuperate.

When the *Swor Brothers, Walter Weems* and *Walter Brower* get together, a southern reunion of dialect and inside "hip" stuff is the result. They also tell a lot of stories they do not use in their acts.

Leon Leonard of the "Once Upon a Time" act, was on the road with *John Cort's* "Flo Flo." He's the juvenile with the turn.

Which reminds us that *Menlo Moore* has been on the go day and night since he took up permanent business location in New York and started producing his girly turns here with *Macklin Megley*.

Alex. Pantages is living in Los Angeles at present and doing little circuit traveling. He expects to be in New York late in the spring.

Leon Kelmer Is

the manager of *Keith's*, Greenpoint. He's been at the managerial helm down there for the past two years and has been a success from the start. We have watched *Leon's* work with interest, knowing him personally prior to his connection with the *Keith* forces. He has been around this old nation considerably and has been identified with the show business ever since he was knee high to a grasshopper. He tackled the picture end for awhile and even booked the films for both the legitimate and picture houses. He knows managers and he knows his Greenpoint neighborhood well. And they all like this modest, unassuming young man who has a smile that won't come off and who burns the midnight oil trying to figure out ways and means that will boost the b. o. average at the Greenpoint. *Leon's* happily married and has a young *Leon* who already is beginning to show interest in things theatrical by rattling a baby bank. Some day he may grow up and be a manager also; who knows? The Keith offices evidently think well of *Kelmer's* ability to handle the Greenpoint theater for they are letting him run it in his own way. A few years ago the Greenpoint bunch was considered as hardboiled as any that patronizes vaudeville yet *Kelmer* went in and won 'em all by his goodnature and ability to deliver the goods. Business is splendid at the Greenpoint, the shows are making money and *Kelmer* is making more friends for the house.

Any doubt that *Irene Franklin* had gone back an eyeflash-twicker was dispelled last week at the Palace when *Miss Franklin's* wonderful work was a big happy surprise. The *Kouns Sisters* are one of the big hits of the Anderson Revue. When they were playing vaudeville they refused to take that amusement branch seriously and did not make any effort to pick up any of its stray slang. The sisters had good educations before taking up stage work and there is a big future in store for them beyond all doubt. They possess wonderful voices.

ORPHEUM PROGRAM

Twentieth Anniversary Celebrated with Good Bill

The twentieth anniversary was celebrated in great style this week, and a corking good show throughout was presented.

Lucy Gillett opened with a very neat act of juggling and dancing. *Libonati* followed with his xylophone, with lots of syncopation and melody, chief among which was *Dardanella*.

Ye Song Shop, with two large volumes of old time and present day songs, each vieing with the other for popularity. Needless to say the "shimmy" predominated and the rag won out. *Aleen Bronson and Co.* in "Late Again," a very clever little sketch of school days, in which there was lots of good humor.

Flashes, a lightning view of fun, fads and fashions, was great. *Doc Baker, Polly Walker, Bud* and *Jack Pearson* putting it over in fine style. The latter two were two very clever dancers, always together and doing the same steps. *Fallon* and *Brown*, singing *Little French Mother, Good Bye*, and a parody on *Tell Me*, and some little French ditty which they learned "Over There."

Irene Franklin in character songs, with her *Red Head* song and others too numerous to mention, did very well, and was accorded a success, as usual. *Joe Cook*, the One Man Vaudeville Show, was a scream. *Barto* and *Clark* in "Columbia and Victrola" closed the good bill, and held the audience. HUSTED.

• • •

PALACE—CHICAGO

Lina Abarbanell Is Feature of Bill

The Palace continues to hold up its reputation as one of Chicago's best vaudeville houses. Although this week's bill started in substituting, the substitutes were of such a pleasing variety that the audience didn't mind. *Rae Samuels*, who is headlining over to the State Lake this week, entertained the Palace crowd in the place of *Florence Tempest*. And you know *Rae*—she's some little entertainer.

The *Billy La Mont Trio*, speedy wire artists, opened the bill. *Frank Mullane* followed with the best stock of Irish and Hebrew stories we've heard this year.

The *Stantons, Ernie* and *Val*, always please. Their repartee is clever, as also are their songs. *Lina Abarbanell*, although headlining the bill, was rather a disappointment. We fear that Lina is resting a trifle heavily on her reputation. Her selection of songs is poorly chosen for a vaudeville act.

Harry and Emma Sharrock are born comedians. Their Jasbo County Fair Act makes the small town roamer long for his village and its county fairs. Emma can also guess what you have on your mind. *Lew Dockstader* performed admirably the last rites of the late lamented John Barleycorn. Lew is always funny—and always popular—no matter what he talks about. *Billie Burke* with his "Tango Shoes" puts on an act that is lots of fun, and above all original. The bill closes with *Oren Davenport's Troupe* which is substituting for *Bryan Lee* and *Mary Cranston*. SYTZ.

From Clown to Leading Lady

Everybody who's anybody in the profession uses McK & R Albolene to remove make-up.
Cuts the grease in a jiffy. Prevents make-up poisoning.
In one and two-ounce tubes and half-pound and pound cans.
Sample tube free on request
At all druggists and dealers T3

McK & R
ALBOLENE
McKESSON & ROBBINS, INC
MANUFACTURERS
ESTABLISHED 1833 NEW YORK

CLOTHES MAKE THE MAN WE MAKE THE CLOTHES

E. SASSA
113 West 47th Street
NEW YORK
Telephone 7280 Bryant
Formerly 115 West 45th Street

COSTUMES
Period or Modern
Designed and Made
for
PRODUCTIONS
or
Cut, Make and Trim Only
Prompt Delivery **Large Capacity**
The Original Firm—Est. 1852
VAN HORN & SON
PHILA., PENNA.
Also Rental Departments

HALF RATE TO MIRROR READERS

"The Actors Voice" Do you want to read a HEALTHY, CLEAN, SCIENTIFIC, and EFFICIENT Magazine Published exclusively and in the interest of the Actor and the theatrical profession? Write to The Voice Pub. Co., 3639 South Park Avenue, Los Angeles, California, address Suite 504, and enclose (25c) in (Stamps) for TWO MONTHS' TRIAL SUBSCRIPTION to "THE ACTORS VOICE." Every issue is worth a Dollar to any one in the Theatrical Profession. It pleases every one; it will please you. Please mention The Mirror as this is *Half Rate to Mirror Readers*.

PARKER'S HAIR BALSAM
Removes Dandruff Stops Hair Falling
Restores Color and Beauty to Gray and Faded Hair
50c. and $1.00 at druggists.
Hiscox Chem. Wks. Patchogue, N.Y.

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of February 2nd in Parenthesis—

NEW YORK: ALHAMBRA—Ramsdells and Dyo (Bklyn., Orph.); Geo. McFarlane (N. Y., Royal); Alice Lloyd (N. Y., Colo.); Ye Old Song Shop; Sylvia Loyal (N. Y., Royal); Fashion Minstrel; Grace Huff and Co. COLONIAL—Permane and Shelly (Wash., Keith); Helen Trix and Co.; Franklyn Ardell Co.; Cliff Nazarro and Co.; Nat Nazarro and Co. ROYAL—Nina Payne and Co.; Curzon Sisters (N. Y., Al.); Langford and Fredericks; Al Woolman; Martinette and Sylvester. RIVERSIDE—V. Bergere and Co.; Frank Dobson Co. (N. Y., Royal); Lloyd and Christie; Harry Hines; Mehlinger and Myers; Martin and Florenze; Loyal's Dogs (Bos., Keith); Wellington Cross Co.; Dotson (Bklyn., Bush.).

BROOKLYN: BUSHWICK — Alan Rogers; Kranz and La Salle; Lucy Gillette Co. (N. Y., Roy.); Juliet (Buf., Shea); Luba Meroff and Co. (N. Y., Roy.); Held and Co., Anna Jr.; Swift and Kelly (Phil., Keith); Berk and Swan; Wheaton and Carroll (N. Y., Al.). ORPHEUM—Friscoe; Morton and Glass; Bert Hanlon; Zomah (N. Y., River.); Spanish Revue (N. Y., River.); Worden Bros.; Marie Cahill (Balt., Mary.); Willie Bros.

BALTIMORE: MARYLAND—Bobbe and Nelson (Phil., Keith); Shelah Terry; Leon Errol Co. (Bos., Keith); G. Yeeman and Liz; Barbette (Prov., Keith); Sheldon and Dailey; Kennedy and Rooney; Devoe and Statzer; J. and B. Morgan.

BOSTON: KEITH—Ann Gray (Lowell, Keith); Delmore and Lee; Jean Adair and Co.; Girlies Club; McDevitt, Kelly and Q.; Murray Sisters; Margaret Young; Ed. E. Ford; Peggy Bremmen and Bros.

BUFFALO: SHEA—Buzzell and Parker; Stone and Kalisz; Cahill and Romaine; Ferry; Joe Cook; Regal and Mack. (All to Toronto, Shea.)

COLUMBUS: KEITH—J. C. Nugent (Dayt., Keith); Jane Courthope Co.; Pielert and Sconeld (Cleve., Keith); Mabel McCane and Co. (Dayt., Keith); Hallen and Hunter (Dayt., Keith); Millard and Doyle (Dayt., Keith); Alfred Farrell and Co.; Robins and Partner.

CINCINNATI: KEITH—Herman and Shirley (Columbus, Keith); Holmes and Lavere; Olsen and Johnson (Cleve., Keith); Patricola and Myers (Indp., Keith); Gr. Richards (Phila., Keith); B. Clayton and Co.; Mrs. W. Surprise.

CLEVELAND: KEITH—Vinie Daly (Columbus, Keith); Walter C. Kelly (Syr., Temp.); Quixey Four; Geo. Kelly and Co. (Detr., Temp.; A. Friedland Co. (Youngs., Hip.); Billy Rogers; Once Upon a Time (Pitts., Davis); Belleclaire Bros.

DAYTON: KEITH—Santos and Hayes; Rice and Werner (Cleve., Keith); Sully and Houghton (Youngs., Hip.); Magic Glasses (Columbus, Keith); Frank Gordon (Youngs., Hip.); B. and F. Mayo; Athos and Reed; Trixie Friganza (Columbus, Keith).

DETROIT: TEMPLE—Kharum; Emmett DeVoy and Co.; Hunting and Francis; Herbert Dyer and Co.; Lew Dockstader; Nestor and Vincent; Lydia Barry; Martin and Webb. (All to Rochester, Temple.)

ERIE: COLONIAL—Enos Frazere; Lillian Herlein; Jennie Middleton.

GRAND RAPIDS: EMPRESS—Breen Family (Tole., Keith); O'Neil and Keller; Potter and Hartwell; Whipple Huston Co.; Loney Haskell; Hendricks and Stone.

HAMILTON: KEITH—Arco Bros.; Imhoff, Conn and Coreene (Pitts., Davis); Lady Sen Mei; Du For Bros.; La Toy Models (Buf., Shea).

INDIANAPOLIS: KEITH—Mme. Herman; Lida McMillan and Co.; Walter Brower (Tole., Keith); Dorothy Brenner; U. S. Glee Club (Louis., Keith); Rinaldo Bros.; Fred Berrens.

LOUISVILLE: KEITH—Billy Glason (Cincin., Keith); Winstons W. Lions (Cincin., Keith); Balliot Three (Cincin., Keith); Eddie Borden Co.; Larry Reilly and Co.

LOWELL: KEITH—M. and J. Dunedin (Port., Keith); Rubeville; W. and H. Browne; Innes and Ryan; Daisy Nellis; Robt. Dailey and Co.; Melnotte and Leedum (N. Y., Colo.).

MONTREAL: PRINCESS—Rome and Cullen; Mr. and Mrs. G. Wilde; Camillas Birds (Hamil., Keith); Wilkie Bard (Prov., Keith); Wilton Sisters; Albert Perry and Co.

PHILADELPHIA: KEITH'S—Marie Cahill with her usual telephone chatter with "Ethel" headlined to the satisfaction of the customary capacity audience. Maree Cook accompanied at the piano. Ward and Van played several favorites amusingly "off key" on violin and harp, including "The Vamp," and jazzed "Humoresque." Sheila Terry in "Three's a Crowd," assisted by Harry Peterson and Gattison Jones, danced gracefully, with many costume changes. The act is dainty and well worked out, and won much applause. "Once Upon a Time," featuring Jack Princeton, is a sort of up-to-date "Charley's Aunt," with four girls and some dancing thrown in for good measure. Leon Leonard took care of the musical numbers with a "vaudeville" voice. George Meyer was unable to appear with Artie Mehlinger, so Artie sang several of the old favorites as a single instead. Owen McGiveney presented the lightning change sketch, "Bill Sikes," in which he plays all the parts. It is a remarkable stunt which keeps the audience guessing. Luba Meroff, with Sonia and Ben Maroff, sang **Nobody Knows, Liza Jane, Ragtime Mose's Bomboshay** and **Eyes.** The 'cello solo, played by Ben Meroff, went well. Barbette, a man in remarkably scanty female attire, did several acrobatic stunts and fooled the entire audience up to his final exit. Mons. and Mme. Alf. W. Loyal and the dog Toque closed the bill. Conn.

FALL RIVER: EMPIRE—Steiner Trio on the bars; Metropolitan Trio in modern dances; Joscelyn and Chapman in "The Foot"; Trovato, the eccentric violinist; The Four Rennee Girls in character song and dance; Sue Creighton and Sister; Hugh Emmett and Co. in the comedy playlet, "A Quiet Evening at Home" Jack Rose and Wells; Virginia and West in songs and dances pleased large attendance. Gee.

PHILADELPHIA: KEITH—Juggling Nelsons (N. Y., River.); Patricola; Olga Petrova (N. Y., Al.); Swor Bros. (Lowell, Keith); Demarest and Collette (Wilming., Garrick); McCormack and Mellen; Herbert Clifton (Pitts., Davis); Marco Bros.

PITTSBURGH: DAVIS—Alan Brooks and Co. (Syr., Temp.); Jazzland Navy Eight (Youngs., Hip.); Novelty Clintons (Colum., Keith); Corinne Tilton; May Wirth, Pipp Co. (Wash., Keith).

PORTLAND: KEITH—E. and E. Adair (Prov., Keith); Primrose Four; T. and K. O'Meara and Co. (Buf., Shea); Nolan and Nolan; Brower Three; Tom McRae and Co.

PROVIDENCE: KEITH—Victor Moore and Co. (Bklyn., Bush.); Margaret Ford; Chas. Wilson; Johnson, Baker and J.; Rose Coghlan and Co. (Bos., Keith); Aileen Bronson; Daley and Berlew; Anger and Packer; Pressler, Klaiss and Saxe.

ROCHESTER: SHEA—Jack Inglis (Mont., Prin.); Elizabeth Murray; Heart of A. Wood (Bklyn., Bush.); Mr. and Mrs. J. Barry (Port., Keith); Bailey and Cowan; F. and E. Carmen; Nathan Bros. (Dayt., Keith); Greenlee and Drayton.

SYRACUSE: TEMPLE — Libonati (Prov., Keith); Flashes; Bell Baker; Miller and Mack; Dugan and Raymond.

TOLEDO: KEITH—V. and E. Stanton (Grand Rap., Emp.); Vallecitas Leopards (Grand Rap., Emp.); Jas. Hussey and Co. (Syr., Temp.); en Bernie (Grand Rap., Emp.); Herbert and Dare; Nan Gray; Mr. and Mrs. Melbourne (Colum., Keith).

TORONTO: SHEA—Alice Hamilton (Syr., Temp.); Edwin George; Page, Hack and Mack (Mont., Prin.); Creole Fashion Pl.; Jones and Greenlee (Balt., Mary.); Herbert's Dogs (Detr., Temp.); Blossom Seeley and Co.; Bert Baker and Co.

WASHINGTON: KEITH—Owen McGivney; Vera Sabini; Dillon and Parker; Lily Lena (Bklyn., Orph.); Gruber's Animals (Phila., Keith).

YOUNGSTOWN: HIPPODROME—Wm. Gaxton and Co.; Stanley and Birnes; Irving Berlin; Rae Samuels (Buf., Shea); Lillian and Twin Bros. (Pitts., Davis); Coray Corson Eight (Cincin., Keith); Gygi and Vadi (Pitts., Davis); Morgan and Kloter (Pitts., Davis); Jarrow.

WILMINGTON: GARRICK—Ara Sisters; Welch, Nealy and M.; Ed. Herron and Co.

Orpheum

CALGARY: ORPHEUM—Jan. 26-28: Morgan Dancers; Harry Cooper; Jason and Haig; Marconi and Fitzgibbon; Van and Belle; Burns and Frabito. (Same bill plays Victoria 29-31.)

CHICAGO: MAJESTIC—U. S. Jazz Band; Alice Eis Co.; Venita Gould; Brendel and Burt; J. J. Morton; Wm. Brack and Co.; Ashley and Dietrich; Martelle; Three Danoise Sisters. PALACE—Chas. King and Girls; Aileen Stanley; Jimmie Lucas and Co.; Moran and Wiser; Comfort and King; Wilson Bros.; The Three Bobs; Zardo; The Pickfords. STATE LAKE—Florence Tempest and Co.; The Sharrocks; Morris and Campbell; Seven Honey Boys; Current of Fun; Dunham and Edwards; Werner Amoros Troupe; Bert Howard; The Flying Scotts.

DENVER: ORPHEUM—Overseas Revue; E. and J. Connelly; Stuart Barnes; Al and F. Stedman; Frawley and Louise; Three Jordan Girls.

DES MOINES: ORPHEUM—Samaroff and Sonia; Green and Myra; Harry Green Co.; Claudia Coleman; Bostock's Rid. School; Wood and Wyde; Princess Radkah.

DULUTH: ORPHEUM—Ed. Morton; Jack Kennedy; Basil Lynn Co.; Whitfield and Ireland.

KANSAS CITY: ORPHEUM—Meredith and Snoozer; Paina Co.; Indoor Sports; Eva Shirley Band; Nitta Jo; Mirano Bros.

LINCOLN: ORPHEUM—Lambert and Ball; Geo. Price and Co.; Rigoletto Bros.; Jas. H. Culleen; Cartmell and Harris.

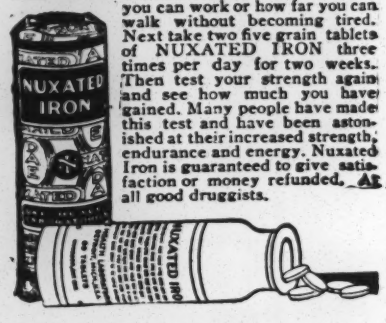
(Continued on page 143)

Before Your Mirror
Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweeter.
Call, Write or Phone, 25 Knickerbocker
DR. PRATT, FACE SPECIALISTS Interview Free 40 West 34th Street

NUXATED IRON

If you are not strong or well you owe it to yourself to make the following test: see how long you can work or how far you can walk without becoming tired. Next take two five grain tablets of NUXATED IRON three times per day for two weeks. Then test your strength again and see how much you have gained. Many people have made this test and have been astonished at their increased strength, endurance and energy. Nuxated Iron is guaranteed to give satisfaction or money refunded. At all good druggists.



DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Club Room

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

JACK CUNNINGHAM
ASSOCIATED WITH
George Loane Tucker Productions
HOLLYWOOD, CALIF.

FLOYD T. BUCKLEY
Bryant 6811 or 407
Green Room Club

LESLIE AUSTEN
Home Phone Wadsworth 2828

Adele Lane
Address care Dramatic Mirror

JACK R. YOUNG
Cameraman
Pathe Camera Intervale 644

WALTER McEWEN
Morningside 6800

RICHARD COKE
Address care Dramatic Mirror

LOS ANGELES: ORPHEUM—Gus Edwards Co.; Roy and Arthur; Arnaut Bros.; The Rickards; Chic Sale; Dolly Kay; Bensee and Baird; Ford Sis and Band.

MEMPHIS: ORPHEUM—Not Yet Marie; Lydell and Macey; Ethel Clifton Co.; Karl Emmy's Pets; Ergotti's Lillip.; Ja Da Trio; Regay and Lorraine Sis.

MILWAUKEE: MAJESTIC—Evelyn Nesbit and Co.; Joe Laurie; Mrs. G. Hughes and Co.; Collins and Hart; La Zar and Dale; Jean Barrows; Stuart and Keeley; The Three Regals. PALACE—Jas. C. Morton Co.; Josier Heather Co.; Lloyd and Wells; Howard and Firles; Billy Scott, Adams and Hickey; Beimont's Canary Opera.

MINNEAPOLIS: ORPHEUM—Libby and Nelson; Millicent Mower; Lillian Shaw; Wm. Rock and Girls; Harry Rose; Dunbar's Salon Singers.

NEW ORLEANS: ORPHEUM—Stella Mayhew and Taylor; Julius Tannen; Sweeties; Burt and Rosedale; Royal Gascoignes; Ted Doner.

OAKLAND: ORPHEUM—Four Mortons; Bernard and Duffy; Four Readings; Pietro; Travers and Douglas; Elfrieda Wynn; Lachmann Sis.

OMAHA: ORPHEUM—Van Cellos; Watts and Hawley; Fox and Ward; Gertrude Hoffman; Jerome and Herbert; Beginning of World.

PORTLAND: ORPHEUM — Chas. Grapewin Co.; Francis Renault; Steele and Winslow; Bert Fitzgibbons; Ivan Bankoff Co.; Fay Courtney.

SACRAMENTO: ORPHEUM—Jan. 26-28: Nat Nazarro Band; Billy McDermott; Eva Taylor Co.; Black and O'Donnell; Hudler, Stein and Phillips; Marmein Sis. and Schooler; The Duttons. (Same bill plays Fresno 29-31.)

SALT LAKE CITY: ORPHEUM—Hyams and McIntyre; Ernest Evans and Co.; Grace De Mar; Jack Osterman; Howard's Ponies; Barber and Jackson; Marshal Montgomery.

ST. LOUIS: ORPHEUM—Albertina Rasch Co.; Mme. Ellis; Tango Shoes; Avey and O'Neil; Harriet, Rempel and Co.; Bronson and Baldwin; Lee and Cranston; Kanazawa Boys.

ST. PAUL: ORPHEUM—Barabon and Grohs; The Man Hunt; Marido and Malley; Phil Baker; Leo Zarrell Co.

SAN FRANCISCO: Rainbow Cocktail; Lew Brice Co.; Master Gabriel Co.; Bob Hall; Lyons and Yosco; Ruth Budd; McRae and Clegg; Extra Dry.

SEATTLE: ORPHEUM—Little Cottage; Una Clayton Co.; Sam Hearn; Edith Clifford; Hickey Bros.; Ford and Urma; Ishikawa Bros.

VANCOUVER: ORPHEUM — Elsa Ruegger; Kenny and Hollis; Duffy and Caldwell; For Pity's Sake; Ryan and Orlob; Bradley and Ardine; Lucille and Cockie.

WINNIPEG: ORPHEUM—Henry Santry and Band; Maria Lo; Harry Jolson; Lightner Sis. and Alexander; Ben J. Kenny; Kennedy and Nelson; Bruce Duffet Co.

* * *

Fair Bill on View at 5th Ave. First Half

The show at the Fifth Avenue the first half of this week had little out of the beaten path to illuminate it above the "fair show" classification. There were a number of old Fifth Avenue favorites on the bill which helped enliven the general run considerably.

Of those seen at the house before the best remembered were **Edward Marshall**, chalkologist, who opened the show and made a splendid impression with his characteristic stage style; **Jack Allman**, with his new feminine stage partner, **Marette Nally**, who is working nicely with him now; **Cook and Lorenz**, offering their amusing tramp patter; **L. Wolfie Gilbert** and songs that Wolfie wrote and put over successfully in published form as well as stage exploitation; **Ames and Winthrop**, who recently were in the G. M. Anderson revue, in their farcial skit and dancing travesty.

Lopez and Lopez held second position the turn being well received. Featured at the house as following the closing act was the motion picture log of the German submarine—the U-Boat 35—which shows how ruthlessly and inhumanly the German's undersea craft worked.

In the Milbert turn among the songs that scored the biggest hits were **Gilbert's Granny, I'm Satisfied To Step Aside, Will It Ever Be the Same? I'm So Tired of Dreaming, Dixie Lee.**

Niobe, a feminine water sprite, closed the show, doing some spectacular stunts while submerged in a specially-conceived tank. MARK.

THE NEW ACTS

Monohan and Company

Skating—12 Mins.—Full Stage—23rd Street

The gentleman in this turn is, without a doubt, an excellent skating artist, which is emphatically emphasized by his skating through a form of electrically lighted candles blindfolded. The trick seems to be preposterous, but it is undoubtedly not so. He is assisted by a sprightly winsome young lady, who acts the part of a mechanical doll on skates. She goes through a series of amazing exhibitions with the aid of her skates, and then makes her exit.

After **Mr. Monohan** does a few more interesting things he brings back the doll, inserts a rubber attachment in her mouth and in his own, and then enters into a spinning-top form of dance. The head of the doll comes off, to the great surprise of the audience, who find out that it is not the doll that danced with **Mr. Monohan** in the first part of the turn, but another with a striking resemblance.

Nurnberg.

* * *

Dolly and Tom Ward

Comedy and Songs—One—15 Mins.—23rd Street

Without any exaggeration, nearly every joke in the routine of **Dolly and Tom Ward** are vulgar and suggestive. They open with the young lady stating that her expressman had not arrived with her trunk, in which her stage apparel was contained. **Mr. Tom** then enters through the audience with the trunk and a rapid barrage of jokes are given to the wind. Of course, everybody laughs, but we are of the opinion that it is not the jokes they laugh at, but the "nerve" they have to put across such tepid, weak-tea stuff. It would be a good idea for them to drop out of vaudeville and go into a burlesque show, where they rightly belong if they insist on using such material. Nurnberg.

* * *

Princess Olga and Leopards

Tamed Leopards—Full Stage—17 Mins.—23rd Street

Princess Olga and her tamed leopards are just the kind of a turn that adds variety to the vaudeville stage. The circus effect which it produces is a real delight, and it adds the most pleasing effect to the eye. **Mme. Olga** coaxes her treacherous looking brutes to do a number of startling acrobatic tricks that are very interesting. No doubt, with a little added scenery, she will receive a long engagement on big time. Nurnberg.

* * *

Slow Show at 23d Street Last Half

A dismal day without probably accounted for the small attendance at Proctor's Twenty-third Street last Friday afternoon, and very little applause was given to the performers. With the exception of two acts, the bill was as dilatory as it could be. **Monohan and company** opened the bill with a skating exhibition. They received the usual amount of applause that opening turns of this kind frequently get. **Dolly and Tom Ward** were next in a double that would be an excellent vehicle for a burlesque show, but not for the vaudeville stage.

A. C. Astor in a ventriloquist offering did not seem to go so wonderfully well, yet **Astor** is an excellent artist in his field of work. He seems to have changed his routine a bit by working with only one dummy, the page boy. For our part we would rather that he use the old Highland figure that does the Highland fling so neatly. At last the real treat of the afternoon was a semi-classical circle of songs rendered by **Valmont and Reynen** in true artistic fashion. The applause received by this pair was deafening, and they deserved every item of it.

Another act to receive a fair amount of applause was **Puppy Love**, a miniature musical comedy revue. This turn seemed to drag at the opening, but gradually added speed at the finish, and it was certainly needed. **Bobby Henshaw**, with his imitations of a parrot, piccolo, etc., was just passable. This gentlemen, however, must be complimented for his peculiar vocal powers. **Princess Olga** with her treacherous appearing leopards ended the bill. All in all the bill was the most soporific spectacle we have seen in some time. Nurnberg.

Have you called and seen our Material?

If you are out of town and unable to call personally, write for your professional copies, and orchestrations.

CO-OPERATION MAKES A HIT — LET'S GET TOGETHER

Fisher Thompson Music Pub. Co.

Professional Offices: 145 West 45th St., New York City.

IRENE TAMS

Management of ARTHUR JACOBS
Bryant 4783
145 W. 45th St.

Starred in "ENTANGLEMENT"

HENRY KING

Director
Jesse D. Hampton Productions
Release—Ince-Paramount "23½ Hours Leave"

ROGER LYTTON

Columbia University Vand. 900

MABEL McCANE

IN VAUDEVILLE

LILLIAN KEMBLE COOPER

"HITCHY KOO" LIBERTY THEATER

HAZELL COX

In "Passing Show of 1919" Management, Messrs. Shubert

ANN ORR

In "She's A Good Fellow" Globe Theatre

SYLVIA CLARK

"HITCHY KOO" LIBERTY THEATRE

ADA MEADE

Management, Klaw & Erlanger

DIANTHA PATTISON

JOHN RUTHERFORD

"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"

FRANCES DEMAREST

"The Royal Vagabond" Management Cohan & Harris

GRACE FISHER

"The Royal Vagabond" Cohan & Harris Theatre

LAST NIGHT

Featuring

WALTER CLINTON and ROONEY JULIA

This Week—KEITH'S PALACE Direction—CAPT. RAY HODGDON

E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

B. F. KEITH EDWARD F. ALBEE
A. PAUL KEITH F. F PROCTOR

Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

WHERE'LL WE GO?

Armenia Restaurant

A place that was formerly fam s all over town and some of the suburbs, like Hoboken and Seattle, as the Constantinople Restaurant, is now known as the Armenia Restaurant. It is situated at 41 Lexington Avenue, the corner of 24th Street, and serves splendid meals at nominal damages to the patron, and between meals, it is the rendezvous for many people in and out of the profession. Games that have been made famous in the Balkans and Turkey, designed originally to take the minds of the residents away from their regular programs and pogroms for a few hours, flourish in the Armenia. Exciting contests of Shish-Kebab vie with other skillful players of that well-known favorite, Paklova. Some of the younger folks like the sport offered at Pilaff, but anyone can feel assured of willing teachers among the habitues, and a visit to New York is incomplete without a joust at Shish-Kebab at the Armenia.

• • •

Joy Yoeng

Another sort of restaurant is operated by Joy Yoeng and his soit footed assistants from the Celestial Empire, that is no longer an Empire. It is very justly popular for its menu and service, and the place is thronged every day. Joy Yoeng's is conveniently located on Longacre Square, next to the Columbia Theater. After the performance the restaurant is particularly popular.

• • •

Reisenweber's

Now that the frequent wakes have been celebrated for the late J. Barleycorn, winding up with his official demise (Reisenweber's having mailed mourning cards to its old friends for the event), such punctilious care is taken by the management of Reisenweber's in the character of entertainment provided that many of the old guard are finding out that jollity and a light heart does not entirely depend on the cup that cheers. The most painstaking care is exercised throughout the establishment to see to the comfort and convenience of the guest and wayfarer, never allowing the main feature of Reisenweber's to be lost sight of, the downright excellence of the fare.

• • •

Pekin

Behind the huge clock that stands like a silent sentinel at Broadway and 47th Street is one of the finest Chinese restaurants in the downtown district. The refined atmosphere of the place, combined with alluring dance orchestras makes one feel very much at home. The "Revue of 1920" produced by Arthur Hunter entertains while one sits at his and her cosy corner table. As for the eating, it is inestimable. If you do not believe us go yourself and see. So again we say when you see the big clock think of the good eats behind its smiling face.

• • •

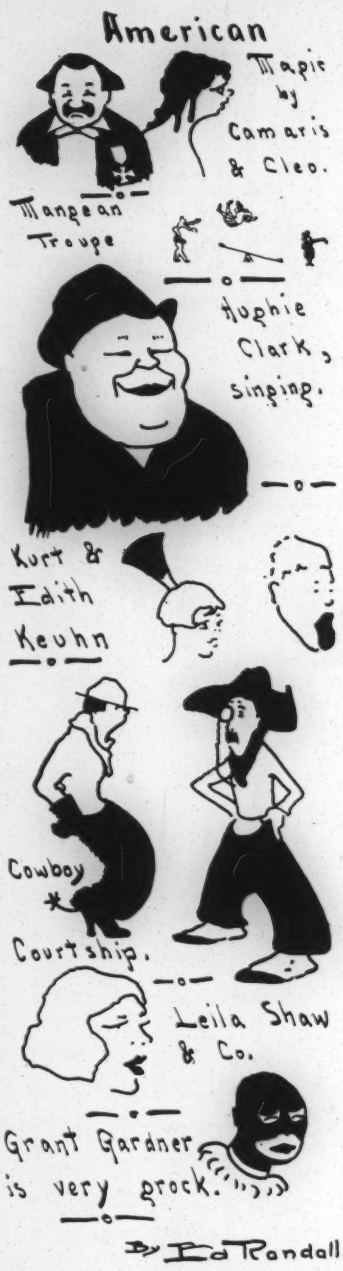
Good Show at 58th Street First Half

A fairly large audience last Monday evening enjoyed a delectable vaudeville bill. **The Four Buttercups**, a female quartette, opened the bill. Their songs were **Oh, What a Pal Was Mary, You Ain't Heard Nothin' Yet**, and **Big Bass Viol. Emerson and Baldwin** were a riot in an act devoted to "nut" antics, and a few original juggling tricks. **Al. B. White** used a lot of hokum and sang **That's Worth While Waiting For** and **What's the Use of Kicking**, for which he received a good amount of applause. **McCorton and Horrone** presented a picturesque dancing act that was a hit. The winsome young lady has a remarkable voice for a dancer of her ability. Her best number was **I Know What It Means to Be Lonesome.** Harry and Kitty Sutton did not go so well with their singing, balancing and dancing vehicle.

Dixon, Bowers and Dixon with their "hick" layout was another scream. The audience was constantly in convulsive laughter.

The Zal Zams closed the show by wielding daggers, and sticking them in different places.

NURNBERG.



HARRY MITTENTHAL GOFF PHILLIPS
HUDSON CLOTHES SHOP
200 West 48th St., New York
(One Door West of Broadway)
SMART READY to WEAR SUITS AND OVERCOATS FOR MEN AND YOUNG MEN
Special Discount to the Profession.

SCHNOTER'S SUSPENSORIES

YOU can enjoy perfect comfort and freedom. Schnoter's Suspensories and Jock Straps have gained their wide-spread popularity by quality, wear fit, and low price.
At Drug Stores or sent direct $1.00
Send for booklet of other styles and prices
J. C. SCHNOTER CO.
523 SIXTH AVE. Dept. F N. Y. CITY

SONG WRITERS SENT FREE

Tel. Circle 5854 A. KLEIN, Prop.
COMMONWEALTH
TAILORS AND FURRIERS
French Dry Cleaning
Remodeling a Specialty
Repairing and Pressing
844 Seventh Ave. New York
Corner 54th St.
Suits Made to Order

TAYLOR TRUNKS
Send for Catalog
C. A. Taylor Trunk Works
CHICAGO

WE CAN PAY Attractive Prices for old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

I'VE FOUND THE
NESTING PLACE OF THE BLUEBIRD
A HEADLINER—As a Solo, Double or Quartet—IT'S IRRESISTIBLE—

OH! MY LADY
(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET
MY SUGAR-COATED CHOCOLATE BOY
A RARE PICKANINNY SONG—WONDERFUL FOR A "SPOT"
PROFESSIONAL MATERIAL READY

HENRY BURR MUSIC CORPORATION — 1604 BROADWAY, NEW YORK

Motion Picture Trade Directory

Can Do Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

Published by

THE PUBLISHERS OF DRAMATIC MIRROR

Capitol Theatre Bldg.

1639 Broadway New York

WILLIAM SEABURY

AND COMPANY

IN

"FRIVOLICS"

A MUSICAL RAINBOW

WITH

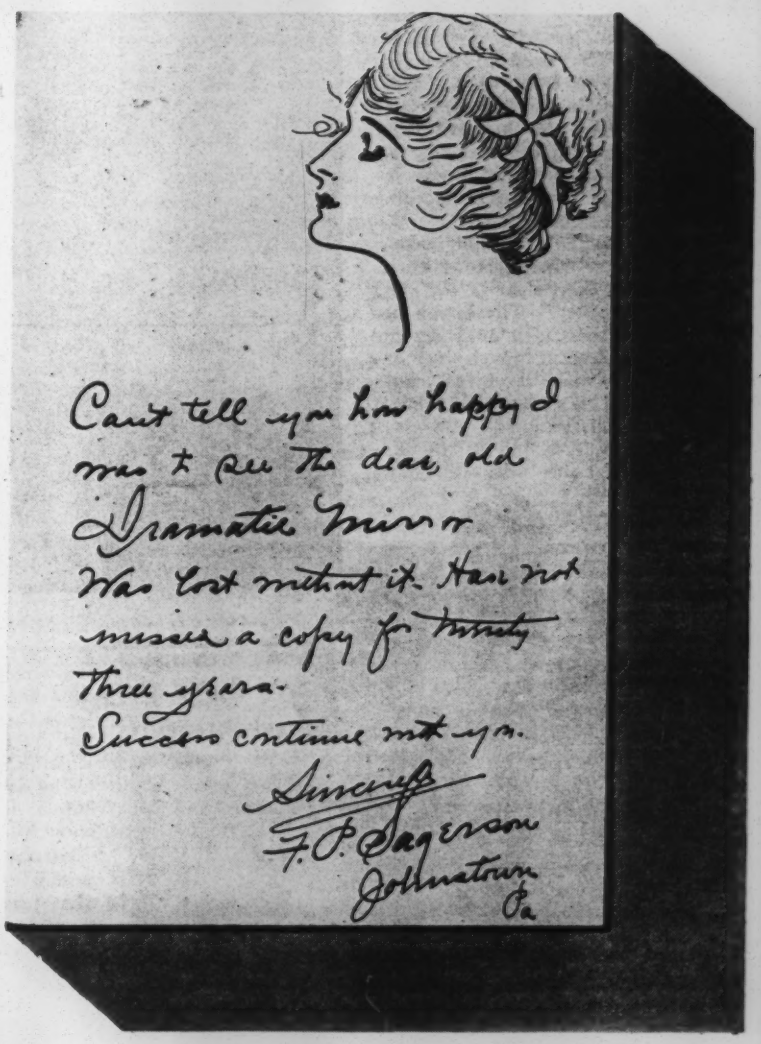
William Seabury, Buddy Cooper,
Berryl Hope, Daisey Hope,
Elsie Lamont, Rose Stone,
Lillian Stone and Sonia Marens

This week (Jan. 19th) Colonial, N. Y.

Next week (Jan. 26th) Palace, N. Y.

Direction:—

RALPH G. FARNUM (Edw. S. Keller Office)



(*Above*) *Sonia* (*Louise Glaum*) *disguised as her Chinese maid, follows Prince Victor* (*Edwin Stevens*) *to the underworld* (*Below*) *The Lone Wolf* (*Bertram Grassby*) *watches the dirty work. "The Lone Wolf's Daughter"* (*Hodkinson*)

"LONE WOLF'S DAUGHTER"

Louise Glaum in Incoherent Hodkinson Melodrama

IF the Lone Wolf had had an eye to his reputation with the devotees of screen drama, he would certainly have died childless, for now in his old age he has tried to push his daughter to the front as a "wolfette," and in doing so has committed the unpardonable sin—he has become dull. To be just, it isn't really his fault; and the story that Louis Joseph Vance has written is anything but dull.

Properly handled it would make a stirring picture, worthy to take its place beside "The Lone Wolf" and "The False Faces." The blame lies in the production. In adapting the story to the screen enough plot has been left in to make three full length features, and the result is almost complete incoherence.

It is a little crushing to the illusions of those Lone Wolf enthusiasts who have followed him through two sets of adventures, each ending in matrimony, to discover that all this time he has been keeping something from them. Years ago, according to the present story, he has married a Russian Princess and had a daughter by her. Three wives for a screen hero! Really, there is a limit, you know.

Louise Glaum and Bertram Grassby

No average human being with a single-track brain can tell just what transpires. Everybody rushes around with or without pistols and knives, and there are murders and rumors of murders, and fires and miraculous rescues by boats on the Thames, and, oh, ever so many exciting incidents, if only you knew what they were all about. But only the well-known ouija board can clear it up satisfactorily.

Louise Glaum looks extraordinarily well all through the picture, both as the Princess and as the daughter. Others who have principal parts are Edwin Stevens, Bertram Grassby and Thomas Holding.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

Fortunes in Films!—Failure of a "Safety First" Campaign—Robert Hichens to Write for the Screen—Chicago Operators' Raise Arouses Comment

More discredit seems to be descending upon the picture business. Why in the world do not the fakirs seek another field? Probably because so much has been written about the fabulous fortunes made in the films and it looks so easy that they feel that all that is necessary to become a millionaire is to invest a few hundreds in some scheme that READS WELL.

This newest scheme is a printed folder that has been appearing in letter boxes of apartment houses and under the doors of private dwellings,—not even postage is essential for working it out. The circular asks you to "SHARE IN THE BIG PROFITS FROM THE MOVIES" with the added suggestion that "Thirty Dollars *may* start you on the road to fortune" but no further details are given. The would-be millionaire must write for particulars. In another part of the circular are brief histories of some of the BIG ONES who have won fame and fortune. OH NO—not THROUGH THEIR OWN EFFORTS, BUT BECAUSE THEY HAPPENED TO BE LUCKY!

Folks in the Know

will enjoy looking at the circular and *Broncho Billy*, *Adolph Zukor*, *William Fox* and *Mr. Lubin* will certainly relish the thought that they are used as bright shining examples. And I presume that the mails are overcrowded with the return postals from GULLIBLE ONES who are eager to share in the profits of an unknown concern and to give their hard earned money under the impression that it will bring them immense profits.

But why, oh why, make the picture business the Goat? Anyone with any sense should know that real legitimate firms do not need to advertise for investors from door to door. But unfortunately the desire to get big returns for money makes folks careless and then they set up a howl that the Picture Business is rotten and run by dishonest men.

One of These Days

the Moving Picture Industry will rise in arms to resent the many slanders that constantly crop up in the press and on the lecture platform. Until then we can only sit back and smile and wait for the psychological moment. When it does come, the grievance will have assumed mammoth proportions and the person who makes statements which cannot stand investigation, will have a big row on his hands.

Take that recent private showing of danger films to children at the Capitol. Many were surprised at the reception. Instead of being frightened by the awful outcome of carelessness, the little innocent children clapped and begged for more! One of the large public schools uptown devoted much time last year to a "Safety First" Campaign.

There were moving pictures along the line of those seen at the Capitol, only of course not so good; lectures were given on various phases of carelessness that would lead to disaster and even compositions were required of the pupils to show that the subject had been handled in a broad, comprehensive manner. What was the result? More accidents than ever before in that neighborhood.

One boy expressed the sentiments of the others, "Well I just thought I'd see if it could happen to me." It gave them some new thrill to think about and the principal "stunt" for weeks was to "dare" each other to hitch, jump off cars, run in front of autos, etc. Blamed on the pictures? Of course! Yet the power of suggestion was the biggest item. Danger was painted in such glowing terms that it was worth trying to secure.

There will be no "Safety First" campaign this year in that particular school and the Principal is a big enough man to realize that the "movies" are not entirely to blame for the failure of his plan.

Of unusual interest is the news that

Robert Hichens

will write directly for the screen. English authors have been slow to enter the work; probably the list of real noted ones can be counted on one hand. Hall Caine started the fashion and E. Temple Thurston's "City of Beautiful Nonsense" has been made abroad. Hichens has written something entirely new which he hopes will be bigger and better than "The Garden of Allah" story. Probably the latter with other novels of his, will be filmed later.

It was Thurston who had such a harrowing experience with the British authorities during the filming of his novel. Some of the scenes in the original took place in Kensington Gardens, but do you suppose that he could get permission? No: indeed, the public is not as accustomed to the making of pictures in public places as over here and the Office of Public Works absolutely refused to give him even a short time in the Gardens.

He said later that he went to Italy in fear and trembling, but found the attitude exactly opposite to that in his native land. They were not only willing but anxious to have the exact locations used for the picture and the Doge's Palace and St. Mark's were at his immediate disposal.

"It is quite time," he said in an interview soon after, "that the authorities in England recognize the good influence of the screen upon the public. They have been quick to lay all the vices and crimes of youth at its door, although such iniquities flourished plentifully before the advent of the picture. If other countries can afford the producer every facility for perfecting his art, England surely can do likewise."

Reports from Chicago tell that the operators in picture theaters

Have Been Raised

almost twenty-five cents an hour and an extra bonus of fifty cents a week will be given for every hundred seats in the house! This news was received in film circles in various ways. The $63 a week salary looks good to a lot of folks who are doing extra work or even playing small parts at considerably less. To the exhibitor, if the scale spreads to other cities, it means an advanced overhead expense which must be met by the public. With war taxes and extra assessments of different kinds, the PUBLIC has been fed up on increases and pretty soon will take their patronage elsewhere.

And just figure the salary that the operator at the Capitol would get with fifty cents for every hundred seats! $63 would not come within a long shot of his weekly pay envelope. Figure it out yourself, if you care for puzzles. Put down the number of hours a week, multiply by $1.22½. That will be his straight salary and then the bonus will be ½ cent for each chair in the house. Some exhibitors are asking what about those houses that are playing to empty chairs? Will the operator count those in and how about those chairs between hundreds. Suppose they will bring an extra fifty cents whether there are nine or ninety-nine of 'em!

Honest, it will pay better to run the machine than run the theater and some of the folks may try it. Oh yes, some people are greatly in favor of the new raise. The operators, of course, and their wives are already planning to put the extra into new fur coats! Believe me the exhibitors in the good old days of five and ten cent houses, before there were fire laws and unions and big competition, had a good thing—but they didn't know it!

Have You Noticed

how many picture stars are announced in stage productions? Not only *Dorothy Dalton*, whose success in "Aphrodite" would not have nearly so great had she not had all the prestige from her screen work—but several others, who, until this season, have apparently been satisfied with the silent applause of their many admirers. *Francis X. Bushman* and *Beverly Bayne* are playing out on the Pacific Coast under Oliver Morosco's direction in "The Master Thief" by Edward E. Rose (founded on the "Paymaster" stories of Richard Washburn Child that appeared in the *Saturday Evening Post*). The production has met with great success and its three days engagement in Portland last week was one of the best in the history of traveling shows.

Theda Bara is to be featured by Al H. Woods in a Broadway production later in the season. *Billie Burke* left the screen for her old love at the beginning of the season and *Elsie Ferguson* and *Pauline Frederick* are both announced for productions.

Doris Kenyon, through combining both careers, is seen on Broadway as star of "The Girl in the Limousine." *Ethel Barrymore* has quite abandoned her screen acting for "Declassee", and her brothers are doing little for the camera now that the theatrical season is well under way. Out on the Coast, *Belle Bennett* has been appearing for no less than sixty weeks as leading woman of the Alcazar.

IS THERE ANY SIGNIFICANCE IN THE SHIFTING FROM SCREEN TO STAGE? A well known director predicted a year ago that the star system was on the downward path. That the equally balanced picture would take the place of the one with long scenes for the featured player and bits for the rest of the cast, regardless of the merits of the story. It is a well known fact that there are still a number of stars who personally supervise the cutting of their pictures and howl like Cain if one foot of their scenes is shortened. In those days when the close up was so badly used, a temperamental star who had a stand-in would insist upon liberal use of the close-up and woe to the director who stood on his rights. Usually he was fired and his successor, profiting by his example, said not a word to the careful (?) cutting. The casts today are on

A Different Footing

from formerly when the big name meant so much that it possessed almost a Czar's right to dictate. Now that the Czar is no more, his motion-picture imitators have had their powers curtailed in another, but equally conclusive manner. The director of today is boss and takes opinions from no one. Why should he for that matter?

If he is not competent to produce a good picture he should abide by the consequences, the good or bad criticisms are directed to him and he can shift the blame nowhere else. Formerly a dozen or more came in for their share of the blame when a poor picture was made. Now the praise or blame is concentrated in one quarter and heaven help the poor director who turns out careless work. The eyes of the world are upon him!

5 YEARS AGO TODAY

Victor Moore Signed by Lasky to Appear in Film Version of "Snobs."

Lubin Releases First of a Series of Three Reel Features.

Selig Cameraman Gets Permission to Film German Army in Belgium.

"Cabiria" Shown in Churches in Chicago.

Fox Releases "A Fool There Was" with Theda Bara and Edward Jose.

10 YEARS AGO TODAY

Elbert Hubbard Signed by Selig Polyscope Co. to Prepare Big Production.

Edison Starts Preparations for Filming of "Pied Piper of Hamelin."

Selig Releases "The Courtship of Miles Standish."

Dr. Berthold A. Baer Resigns Position as Manager for Lubin.

Contracts Closed with English Cameraman for Pictures of Roosevelt in Africa.

MASTER FILMS, INC., FORMED

New Comedy Producing Firm to Feature Johnny Hines—Charles C. Burr President

THE formation of a new producing company entitled Master Films, Inc., is announced by Charles C. Burr, its president and general manager. This new unit has secured picture rights to many short stories of popular magazines, including the well known Torchy stories. Johnny Hines will be featured.

The office of Master Films, Inc., is 1214 Aeolian Building. E. J. Clode is vice-president. For over five years Mr. Burr has been associated with the Famous-Players Lasky Corporation and its consolidated companies. In 1913 he joined the Paramount organization as exploitation manager of the South American Travel Series. He came from the New York *Times*, where he had been doing general promotion work for the business management of the newspaper.

Are Spiritualism and Hypnotic Influence Good Picture Subjects?

The tendency of the stage to lean toward dramas of the spirit world is evidenced in the past few weeks by at least three Broadway plays. The public, except in one recent case, has not evidenced its approval, though Spiritualism is said to be greatly on the increase. Now comes the news that *Pauline*, the foremost public hypnotist of today, is assisting in the directing of one of his own stories which deals with the subject nearest his heart.

The question is, will these "experiments" have the same appeal in pictures that they have on a stage, with artistic environment and music to appeal to the senses and imagination? So many unusual happenings have been photographed, and what is unusual on the stage will seem very USUAL in a film. Then, too, the dramatic side will suffer and be changed to a comedy if the greatest care is not exercised. One of Pauline's most telling stunts in vaudeville was to select a dozen or two victims from the audience who were willing to be hypnotized and to throw them into all sorts of unusual positions. From this he would switch to some unusual subject and cause wonder at his handling of him, wonder that made one forget the previous funny antics of the willing victims. They might have been in his employ, have been carefully coached by him, but the little anæmic subject was proof of his powers to hypnotize.

• • •

May Censor "Topics"

Following a recent caution to theater managers to watch the "Timely Topics" for jokes pointing racial and religious ridicule as well as election propaganda, a number of New York managers now plan to censor some of the "topics." In this week's batch a slam at Will Hays, chairman of the Republican National Committee, slipped through.

• • •

Mortimer with First National

G. Horace Mortimer, formerly of the press department of the Orpheum Circuit, is now attached to the First National Film Co., having been recently appointed exploitation manager. Mortimer recently returned from an extended visit to the Pacific Coast.

• • •

Selznick Gets Davis

Myron Selznick, President of Selznick Pictures, has added to his scenario staff Charles Belmont Davis, well-known author, traveller and contributor to the stage. Mr. Davis is a brother of the late Richard Harding Davis.

"Oil" Promises Surprise

"Oil," Guy Empey's next picture will come as a great surprise both to the exhibitors and photoplay patrons, according to those who have been privileged to see results of the first three weeks' filming at Paragon studio in Fort Lee. The next Empey photoplay is to be presented as a big special production in not less than six reels and its nature will be totally different from either of Mr. Empey's previous screen offerings, "Over The Top" and "The Undercurrent." With the addition of "Oil" to his repertoire Mr. Empey will be shown to be an actor with a very wide scope of versatility, since this picture is a straight American drama dealing with business life but so punctuated with humorous action that at times it partakes of high-class comedy. Florence Evelyn Martin is another one of the pleasant things of life which "Oil" has to offer.

• • •

Shamrock Company

For the purpose of giving Irish literature representation upon the screen there has been formed the Shamrock Producing Company. Its first step will be the establishment of an Irish art theater along lines similar to those employed in establishing the French theater. A charter has been obtained and temporary quarters have been opened at the Hotel Lorraine. J. Robert Martin is the head of the movement.

• • •

Selznick to Invade South Africa

Selznick pictures are about to invade South Africa, it is announced, a deal having been recently closed by Louis Brock, Export Manager, whereby the South African Film Trust will distribute Selznick pictures in its market. The deal involves the entire star series of the Selznick studios for the coming year and is considered one of the biggest transactions in the foreign market this season.

• • •

Goldwyn Production Schedule

The Goldwyn organization at Culver City is launching a production schedule that rivals any hitherto attempted at this or any other western studio. By the end of this week it is expected that ten companies will be grinding cameras at full capacity on productions planned for the coming season.

Industry to Help Music Week

The motion picture interests in and around New York have been invited to help promote New York's Music Week—Feb. 1 to 7. Special musical programs will be presented during the week and in many of the theaters the music will be featured and will be advertised in the previous week by slides. It has been demonstrated many times that good music will attract people to the motion picture theaters, and it is believed that the exhibitors who cooperate in this movement will receive a substantial benefit.

Music week has the endorsement of the National Association of the Motion Picture Industry.

• • •

Ince to Act Again

Ralph Ince, famous as a director, is again to have the leading part in a screen production. He is to have the leading part in "The Law Bringers" one of the new Selznick productions.

"The Law Bringers" is a story of the great Northwest written by G. V. Lancaster. It is now being put into scenario form by Edward Montaigne. Myron Selznick purchased the story especially for the use of Mr. Ince.

• • •

Edith Hallor Select Star

During the year 1920, the Select exchanges will have for release six productions starring Edith Hallor.

The productions will be made by the Lawrence Weber Photoplays company, under the supervsion of Bobby North, as Select releases.

Miss Hallor left New York last week to start work at the Selznick West Coast studios, where the productions will be made.

The first production in which she will star is "Children of Destiny," a former stage success.

• • •

Doing Free Lance Work

Julian M. (King) Solomon, who recently left Famous Players-Lasky, has established Solomon's Service, which will exploit producers and players. It will furnish everything complete except the film. Posters, rotos, cuts, slides, press books, novelties, stunts, everything that goes to make up a box-office campaign will be furnished.

• • •

Hiller Plans Big Drive

Unusual exploitation will be used to boost "Who's Your Servant?" the sensational photodrama written by Julian Johnson.

L. L. Hiller, who controls the world rights to the big independent picture, declares that a staff of experts will revolutionize the methods used to exploit a picture and that when the production is ready for the public, one of the greatest national advertising campaigns will be made.

• • •

McGrail With Selznick

Myron Selznick has signed a long term contract with Walter McGrail, who will be seen in the future in important roles with the Selznick Picture Corporation.

James L. Mendelson Joins First National Exchange Sales Forces.
Carl Laemmle Denies Gest Allegation That Films Ruin Stage.
Charles Sarver and Forrest Halsey Form New Film Company.
Edward Godal, British Film Magnate, Sails for Home.
Residents of New Jersey Cities to Fight Sunday Film Bill.

MUSIC AND MUSICIANS

Firmin Swinnen is playing the "Grand March" from Verdi's popular "Aida" for the organ solo between shows at the Rivoli this week. Ralph Brigham at the Strand plays a selection of Opera Melodies for the concluding organ offering.

Marjorie Pringle sings at the Strand "Wake Up" by Phillips, and adds as an encore Lehmann's "Daddy's Sweetheart". At the same house Carlo Ferratti is using the Rossini "Tarantella" as a baritone solo.

A pretty scene at the Rivoli is made by Betty Anderson's rendering of Molloy's "Love's Old Sweet Song." The setting is on the miniature style, seemingly cut out of the back wall, giving the impression of a picture in the air. At the same house the big bass voice of Emanuel List is heard in "Si le Rigeur" from Halevy's "The Jewess". A Bianco, oboist of the Rivoli orchestra, plays the "Melody of Peace", from the balcony, with an accompaniment of two harps for a Paramount-Post scenic, "The Cloud" this week. The effect is fine.

A. Briglio, concertmaster of the Strand orchestra, uses MacDowell's "Wild Rose" for a Burton Holmes scenic this week. The same scenic is finished with Saint-Saens' "Swan", played as a 'cello solo by H. Severly, first 'cellist of the orchestra.

During the Strand's current feature, "The Beauty Market", Ralph Brigham played "Melody" in D-flat by Lippa and the "Intermezzo" by James H. Rogers.

• • •

Director Doubles for "Stunt" Man

"Pinch hitter" Sittenham is what his college mates used to say of Fred W. Sittenham, who is directing the new Reeve and Grey serial, "The Mystery Mind," featuring J. Robert Pauline.

The scenario calls for a scene in which a man climbs out of a window, drops to the roof of the house next door and from that roof to the street. A daredevil was engaged for the scene but when it came to facing the camera he got cold feet. Without any fuss Sittenham asked for the man's coat and cap and made the jump himself—not once, as he had provided for the other man to do, but twice because a camera buckled.

• • •

Republic Gets "Mothers of Men"

"Mothers Of Men," a big special production made by Films Special, Inc., and directed by Edward Jose is announced for early release by the Republic Distributing Corporation of which Lewis J. Selznick is Advisory Director and Briton N. Busch, President. The stars are Claire Whitney, Lumsden Hare and Martha Mansfield, and the screen version was adapted from the story written by William Henry Warner and DeWitte Kaplan.

• • •

Adolphe Osso Back

Adolphe Osso, vice-president of the Albert Capellani Productions, Inc., and also associated with Harry Cahane in the Edgar Lewis Productions, Inc., and the Edwin Carewe Productions, Inc., has recently returned from Paris. Mr. Osso speaks enthusiastically about motion picture prospects in France.

GOLDWYN TO FILM "THE CHRISTIAN"

Hall Caine's Famous Novel Will Be Given a Magnificent Production

GOLDWYN Pictures Corporation has purchased the picture rights to Hall Caine's "The Christian." It is planned to make the film version one of the greatest photoplays ever screened.

Caine's character creation, Glory Quayle, is associated in theatrical history with the name of Viola Allen, who starred in the first American production. Among others in the notable cast seen at the Knickerbocker more than twenty years ago, were John Mason and E. J. Morgan. The appeal of the play is not limited to any class, or any section of the country, as has been amply evidenced through the years it has been played by stock companies.

In bringing the drama to the screen, Goldwyn is carrying out a policy of producing in a magnificent way the greatest classics of the stage, as well as the current writings of authors whose names signify the highest accomplishment in modern literature. "Madame X," "Milestones" and "The Christian," to mention only three of the many recent purchases by this company, are a fair indication of the importance of the plays Goldwyn plans to produce.

IS THAT SO!

Olive Thomas and members of her company, with Director *Alan Crosland* and his assistant, *William J. Scully*, are in New Orleans taking exteriors for "Glorious Youth."

Owen Moore and *Seena Owen* are working at Kenisco making exteriors for "Who's Who." *Wesley Ruggles* is directing.

Barbara La Marr Deely has been engaged by *William Fox* to write six stories for *Gladys Brockwell*. The first of these will be "The Mother of His Children."

William Farnum, famous Fox star will leave soon for the West coast. Mr. Farnum has been making pictures in the Fox Eastern studios for some time.

Tom Mix and his company have returned to Mixville from location in Arizona, where three weeks were spent completing for William Fox "3 Gold Coins."

Mary Roberts Rinehart has jumped from Pittsburg to Los Angeles to be present at the editing and cutting of her first picture for Eminent Authors, made from her latest and most popular book, "Dangerous Days."

• • •

Inspection Trip

Marcus Loew, Richard A. Rowland and Joseph W. Engel left on Sunday for the Pacific Coast on a trip which is the outcome of the recent purchase of Metro stock by Loew, Inc., and the merger of the business interests of the extensive theatre chain and the large producing company.

The head of the Loew circuit, the Metro president and the Metro treasurer will go direct to Los Angeles, as their primary purpose is a complete tour of inspection of the new Metro studios in Hollywood.

• • •

Big Sennett Film

Mack Sennett has completed his fourth five-part production, "Down on the Farm." In its release at an early date there is promise of a success to rival that of "Mickey," which, with "Yankee Doodle in Berlin," proved Mr. Sennett's ability to make films in any form or size.

• • •

Wally Van's Plans

After completing the Benny Leonard production, Wally Van has plans to make six big comedy dramas on the Coast. The stories for three of these have already been bought and negotiations for three more are now pending. The pictures will be in the $100,000 class.

Laboratory Nearly Ready

Within a month the new laboratory of the Famous Players-Lasky Corporation will be in operation. Work has been pushed on the laboratory in order to relieve the congestion incident to working in four separated laboratories, two in New York and two in New Jersey. All the pictures produced in the Eastern Studios will be developed and printed in this building and all the latest modern equipment will be used.

• • •

Theater Cashier Arrested

Mary Egan, 21, a Bronx girl, cashier of the Prospect Theater, 851 Prospect Avenue, Bronx, was arrested last week by the management (Henry Jacobi) charged with the theft of $127 from the advance sale of tickets. This charge the girl denied, the court admitting her to $1,500 bail. Six weeks before the girl had been engaged. Last week an examination of the theater books showed a shortage of about $1,400, of which $970 appears to have been extracted from a single day's sale.

• • •

Muehleisen Sells Out

J. A. Muehleisen, formerly secretary and treasurer of Moore's Theaters Corporation, has not only sold an entire block of stock, 1633 shares common, 1632 shares preferred, in the Moore's Corporation to Tom Moore, but is quitting show business to enter the automobile field.

• • •

Judge Releases Film

Judge Fitzpatrick of the San Francisco police court, after viewing a film entitled "The Tong Man" that had been seized at the Rialto in Frisco and the manager (Mr. Mann) arrested, decided there was nothing offensive to the Chinese and dismissed the case against Mann and released the film.

• • •

Buys "Wits vs. Wits"

American and Canadian rights for "Wits vs Wits" the Grossman Pictures, Inc, feature starring Marguerite Marsh, have been sold by Hallmark Pictures, Inc. to the British American Pictures Finance Corporation.

• • •

Reicher Directed "Empty Arms"

"Empty Arms," the initial Lester Park-Edward Whiteside production, starring Gail Kane, was directed by Frank Reicher.

Distributes for Community

Republic Distributing Corporation, according to an announcement by Briton N. Busch, President, has entered the non-theatrical motion picture field by making an agreement with the Community Motion Picture Bureau whereby Republic will do the mechanical distribution for Community. Community is to have a sales representative in each city where Republic has an office and all non-theatrical business now handled by Republic is to be turned over to Community. This will give Republic entré into the educational and industrial field as well as army posts, Y. M. C. A.'s, camps, etc.

• • •

New Abramson Film

With all his energies concentrated on a story of great interest with a cast of par excellence, Ivan Abramson is now at work on the twenty-fifth multiple reel feature, the title of which is "A Child for Sale." The cast is headed by Gladys Leslie and Creighton Hale, including Bobby Connolly, Julia Swayne Gordon, Anna Lehr, William Davidson, William Tooker and others. The feature will be put on the state-right market about Feb. 15th.

• • •

In "Too Good to Be True"

Associated with Ernest Truex in the cast of "Too Good To Be True," a Paramount-Truex farce-film presented by Amedee J. Van Beuren are Cyprian Giles as the screen vampire Vera Vernon, Reed Hamilton as "Ernie's" handsome rival in love and fat Frank Lyons as the "grouchy golfer." John Joseph Harvey directed the picture for the AyVeeBee Corporation from Mann Page's scenario of an original story by Kenneth Webb.

• • •

Tom Hamlin's New Paper

Tom Hamlin, known to the film world as an editor, writer and newspaper man, who published "Amusements," a film paper, for four years, is the editor and publisher of a new picture publication that will be styled "The Motion Picture Journal." The new paper is backed by a corporation that comprises exhibitors and exchangemen of New York and New Jersey. Hamlin was on the "Motion Picture News" staff for a time, joining that publication in July, 1918.

• • •

Bookkeeper in Show

Leave it to Marc Klaw to dig up new talent. Once upon a time Walter Gallagher was employed in the bookkeeping department of the Klaw & Erlanger offices. Now that Klaw & Erlanger have dissolved partnership, announcement is made that in the first independent production by Klaw, "Dere Mabel," that Gallagher will do a jazz number. Gallagher will also act as assistant stage manager.

• • •

Astor Buys Copy of U-35

Vincent Astor attended the Capitol Theater, New York, and saw "The Log of the U-35," showing there the week of January 5. He was so impressed with the picture that he purchased a positive print of it, from the C. B. Price Co., Inc., for private showing in his own home. It possesses special charm to Mr. Astor on account of his services as Lieutenant Commander in the United States Navy.

NEILAN PROTESTS

Producer Denounces Practice of "Selling Both Ends to the Middle"

Marshall Neilan last week issued a "call" to all motion picture producers and directors to attack the practice of injecting advertising in films and collecting at both ends, namely from the exhibitor and the national advertiser. Mr. Neilan in emphatic terms, denounced this method of "cutting down the overhead" on a picture and pointed out that it represented a serious handicap not only to the motion picture entertainment industry but to individual producers and directors as well.

"The time has come," said Mr. Neilan, "when producers must realize that the practice of injecting advertising in entertainment film is a dangerous proceeding, not only for the industry in general, but for them individually.

"I know of specific cases where pictures have been practically paid for in advance by national advertisers after which rentals were demanded and obtained from exhibitors for the privilege of making good the producer's arrangement with the advertiser."

• • •

New Fall River Theater

The Rialto, as a new and beautiful theater in Fall River, reconstructed at a cost of over $100,000, opened Jan. 19, with a star bill of feature pictures. In appointment and equipment Fall River's newest theater ranks second to none in New England today; no expense has been spared to attain that end. Even a description will fail to do justice to this handsome theater. Speaker Joseph Warner of the House of Representatives and Mayor James H. Kay were the principal speakers.

• • •

Studio at Palm Beach

Carl Carleton, head of the Crest Picture Corporation, has gone to Palm Beach to put the finishing touches to negotiations with Rose Clarke, Florida capitalist and land owner, whereby the New Yorker will take title to a big slice of property located at Lauderville, between Palm Beach and Miami. It is Mr. Carleton's intention here to establish a studio colony for the encouragement of independent producers like himself.

• • •

Miss Tully Collaborated

The new Lewis J. Selznick show, "Bucking the Tiger," was written as a play first by Achmen Abdullah, who in turn novelized his piece and then finally called May Tully in as collaborator when Selznick decided to produce it. It has been reported Miss Tully originally wrote "Bucking the Tiger." Abdullah is the author and playwright.

• • •

Gets "Slim Princess"

"The Slim Princess" has been purchased by Goldwyn Pictures Corporation, and will receive a screen interpretation. George Ade wrote the play in collaboration with Henry Blossom, and Elsie Janis appeared in it.

• • •

Gets Mack Story

Willard Mack, the playwright and actor, has written a story, which Myron Selznick has purchased for screen production.

(above) Aunt Polly greets Pollyanna. Mary Pickford in her first United Artists release

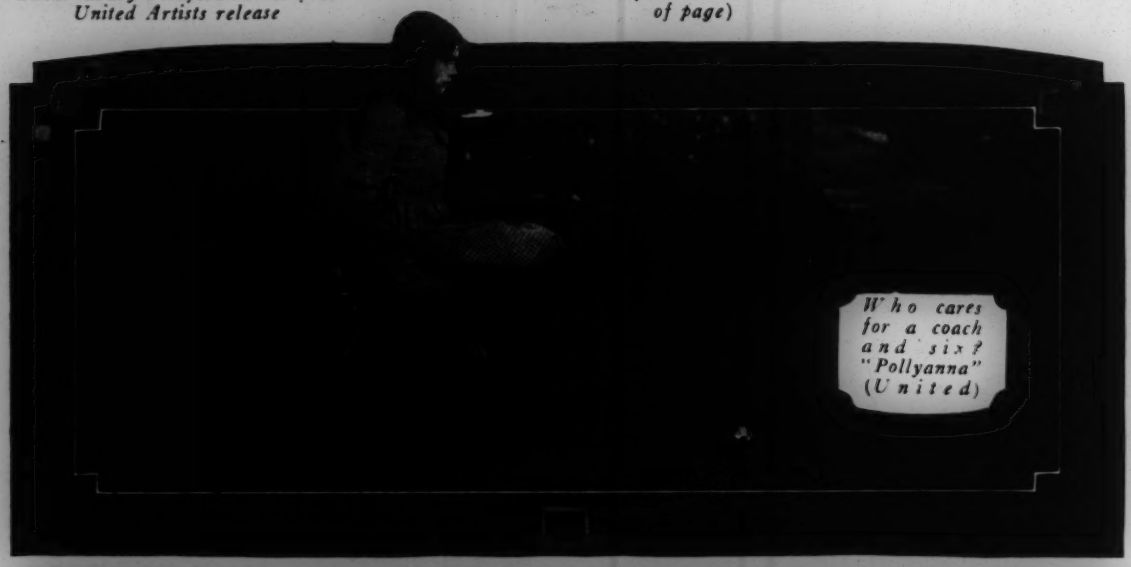
"POLLYANNA"

Mary Pickford Acts Role of "Little Glad Girl"

MARY PICKFORD has come to Broadway this week in "Pollyanna", a little picture calculated to make one laugh and cry at the same time. As a play it ran for some time in New York. This is the first release through the United Artists Corporation. The direction was handled by Paul Powell. In the cast are J. Wharton James, Katherine Griffith, William Courtleigh, Herbert Prior, Helen Jerome Eddy, George Berrell, and Howard Ralston.

The play is familiar to most picture fans. It is about a little girl who goes after her father's death to live with "Aunt Polly", a rather vinegarish lady of certain age and habits. The influence of the child on the household and even on many persons in the neighborhood is one of gladness and love, so that everybody comes to love her. When she meets with an accident that threatens the use of her legs for walking purposes, the whole lot of neighbors are so drawn together that even Aunt Polly allows a former sweetheart to come into the house and propose all over again; or at least he does it in the front yard.

Pollyanna (Mary Pickford) is an advocate of cleanliness. (Bottom of page)



Miss Pickford is much happier in this picture than she has been in several of her last efforts. "Pollyanna" shows her at her best. Put her into pictures containing the germs of what is vulgarly called "sob-stuff" and there is no screen actress that can touch her. She stands supreme in that particular line. In the scene where she tries to walk, after the accident, there was probably no heart in the audience that did not overflow with joy that she succeeded. This is one of the tenderest scenes we have noted in a Pickford picture. It may be a weakness to confess a fondness for her in these pathetic pictures, but we have never forgotten "Stella Maris," and our prophecy is that the pictures that approach "Stella Maris" in sentiment will succeed. We do not like this star with a shotgun in her hands, neither a pistol. Her personality will not stand such carnal weapons. Give us the heavenly stuff.

The comedy in "Pollyanna" got home, too. It is wholly delightful, and the titles brought laugh after laugh. The players are all excellent, and Helen Jerome Eddy might easily be Susan Nipper come to life from the pages of "Dombey and Son", while Katherine Griffith might as easily replace "Mrs. Pipchin." Howard Ralston did the boy lover, Jimmie Bean, with a great deal of art. The "locations" are all good, and the finish, with the street car in operation, brought down the house.

Tom Mix as "Cyclone" in his new Fox film of that name

(At the right) This is just a picnic for Tom Mix in "The Cyclone" (Fox)

"THE CYCLONE"

Tom Mix Demonstrates Horsemanship in Fox Film

THE dictionary states that a "cyclone" is an atmospheric movement in which the wind blows spirally round and round. After seeing Tom Mix go through a series of cyclonic horse-riding calisthenics, we understood, readily, why the populace of Western Canada nicknamed Tom "Cyclone", the fearless officer of Canada's Royal Mounted Police.

"Cyclone" wins first prize in a horsemanship contest and also the honor of investigating the death of a fellow officer, who had been murdered in the vicinity of Vancouver by smugglers. As luck will have it, his headquarters is on the ranch of his sweetheart. At this place, he overhears Baird, an employe of the ranch, tell of a smuggling act. He also hears that a number of Chinamen are clandestinely trying to avoid paying the custom duties. He foils the lawbreakers, but Baird, the leader, escapes.

Cyclone swears to get his man. He rides back to the ranch where Baird is hiding and a tussle follows, in which the dishonest ranchman gives himself away as the murderer of the man Cyclone is avenging. A foul blow fells the mounted policeman and Baird escapes once more. (Just like the old cowboy and injun stories, says the office boy.)

After "Cy" recovers he resumes his search for the murderer in Vancouver's Chinatown. He does more hair breadth exhibitions of horse-riding, and also captures Baird, whom he turns over to the police of Vancouver.

All in all the picture is nothing else but a vehicle for Tom Mix to display his ability as a horseman. With the exception of William S. Hart, we are of the opinion that Tom can safely say that he is the best Western character in the motion picture world.

There are a number of incidents in this photoplay that are thrillers.

Below we see "Cyclone" and his two great weaknesses—a horse and a girl

At the right the girl seems to be talking of Tom Mix. "The Cyclone" (Fox)

"THE CINEMA MURDER"

Marion Davies Appears in Unconvincing Role

THIS murder mystery, "The Cinema Murder," is a melodrama with a catch in the title, but a lack of reality in its acting. Frances Marion arranged the scenario for Paramount-Artcraft from the book by E. Phillips Oppenheim, and it was directed by George D. Baker. The cast includes some of the important personages in the film world. Marion Davies plays the stellar part of Elizabeth Dalston. Peggy Parr and Eulalie Jensen appear in lesser roles. Anders Randolf is the rich, unscrupulous Sylvanus Power, and the roaming Romilly cousins are played by W. Scott Moore and Nigel Barrie. Reginald Barlow is the Man Friday for Power, and registers a knowing smirk at intervals during the entire picture.

Sketchily, Elizabeth Dalston seems to be making satisfactory headway as a hard-working film actress, when the wicked Power has her fired, thus being in a better position to ensnare the lovely girl. The snaring business is made most attractive. Power exhibits models of the theater he is to build for her, and offers her five hundred a week to study abroad.

The scene changes. The hedgerows of old England surround a new set of actors, the Romilly cousins. There is certainly no dearth of action for the ensuing few minutes. Douglas Romilly finds that his lady-love jilts him for his cousin Philip, who has somehow betrayed her, and has promised to marry her. Doug overtakes Phil beside a canal to remonstrate with him over his perfidy, just as the fair Elizabeth leans to rest on a fence overlooking the scene. She is merely waiting for her chauffeur to repair a tire, and thoughtfully has her kodak with her. The Romilly boys fight, and Elizabeth right on the job, gets a fine negative of the contest just as Phil grabs a conveniently placed club, and dashes Doug over the head with such vigor that the victim tumbles into the canal, never to rise again. Then the plot fattens, Phil travels to America on a passport previously made out for Doug, masquerading as Doug himself. To complicate the journey, Elizabeth is a passenger on the same steamer. From this point on, events follow thick and fast.

Nigel Barrie puts up a hard fight and gets his man. A scene from Marion Davies' latest starring vehicle, "The Cinema Murder." (Param.-Art.)

This is a model of the theater which her millionaire admirer is going to build for Marion Davies in "The Cinema Murder." (Param.-Art.)

A thrilling episode in Paramount-Artcraft's "The Cinema Murder," in which Marion Davies has to draw a gun

Has she killed him? No, because you see it is only a cinema murder. At any rate the child is safe

"THE BEAUTY MARKET"

Katherine MacDonald in Picture of Society Marriages

A FIRST NATIONAL attraction, "The Beauty Market," presents Katherine MacDonald at the Strand this week. The picture is a showing up of society marriages and scheming women, the latter bent on getting the best "catch" of the season. The present story concerns a girl who has come to the end of her rope, as far as money is a factor, and she has one chance left—a man rather too old, but with lots of money.

She enters into a tentative engagement with him. He gives her a present, which she at once starts to pawn, but another man coming on the field offers her his check for the brooch. The acceptance of the check and its later theft by a rival furnish the plot of a fair story. This woman is not really bad at heart, and the younger man wins out in the end and convinces her that it is best to have both money and love.

The cast includes Roy Stewart, Kathleen Kirkham, Wedgewood Noel, Winter Hall and Robert Brower.

"The Beauty Market" is a picturization of Margery L. May's story, "The Bleeders," and depicts Miss MacDonald as a girl who is led to believe her beauty will gain her a fortune. She finds, however, that beauty is not all she needs in life. She needs wits and cleverness as well if she is to cope successfully with other women. In this picture there are no fights and nobody is treated rough. The villain is not knocked down; in fact, there is scarcely any villain discernible. It is probably rather true to the life it tries to typify.

The house party in "The Beauty Market" (First Nat)

(Insert) Katherine MacDonald and Roy Stewart

The star is always good to look at. There is not much room for acting in the play and she walks through her scenes with unruffled calm. Winter Hall, as Gaylord, plays a kindly part, trying to win youth to advanced years. When he sees the mistake he writes a pathetic little note and releases her from the entanglement. Roy Stewart, as the man who comes on the scene at the right time, plays a somewhat caveish character, bent on making the girl love him and then taking a revenge for her having seemed a cheat. But love creeps in and conquers him.

Plays such as "The Beauty Market" have a vogue among persons who like to have a picturization of their own little weaknesses put in a dressed-up form, to say nothing of having it presented as a shadow and perfectly harmless. The picture is fairly interesting from this standpoint.

Blanche Sweet in "Fighting Cressy" (Pathe) assumes for an anxious moment the role of a nurse

"FIGHTING CRESSY"

Thrilling Pathe Photoplay from Bret Harte Novel Starring Blanche Sweet

THE old Kentuckians have always been known to show the true Yankee spirit, the "fight to hold" spirit; it is this ingredient that prevails throughout the entire production of "Fighting Cressy," adapted from Bret Harte's story, "Cressy." The best photoplay of the conventionally lawless type that we have seen in some time.

Blanche Sweet's charm and attractiveness has never been shown to such good advantage as it is in the title-role of this picture. She wins the heart of the spectator at the start with her exquisite portrayal of the high-tempered daughter of Hiram McKinstry, a fighting Kentuckian who had migrated into California in the days of '49 with the intentions of finding gold. Most of McKinstry's time, however, is spent in quarreling with his neighbors, the Harrisons, over a boundary line; yet he finds time to cater to the wishes and fancies of his pretty daughter.

The schoolmaster, being more of a "heart breaker" than a teacher, enters to deepen and pile up the complication by trying to win Cressy's love, with the intention of adding her name to his list of conquests. The intense interest which is now at its fever height becomes still more so when a group of city landgrabbers attempt to take possession of the McKinstry property and bitter fighting then runs rampant. The McKinstrys and the Harrisons join hands in holding off the would-be seizers. One of the Harrisons' handsome henchmen is wounded in the fray and he receives the personal attentions of Cressy, who has fallen in love with him. A friend presents Cressy with a legal deed to the property and she declares that all fighting must discontinue.

Russell Simpson demonstrates his ability to enact a lifelike portrayal in the part of Hiram McKinstry, the Kentuckian. Edward Peil makes John Ford, the schoolmaster, an unforgettable figure. Frank Lanning as the pugnacious Old Man Harrison is also worthy of special mention. The rest of the cast do justice to their parts.

Blanche Sweet comes to school somewhat puzzled by the youthful appearance of the teacher. ("Fighting Cressy"—Pathe)

"SLAVES OF PRIDE"

Alice Joyce Again Demonstrates Splendid Ability

WE are of the opinion that the honors in "Slaves of Pride" should be given to Alice Joyce, and we are also in favor of giving them to Percy Marmont, so the best way out is to divide it up and give each half, for both are excellent.

In the above captioned photoplay we would say that Miss Joyce's charm and deftness has never been shown to better advantage, and as for Percy Marmont's poise and manliness in his characterization of the husband we are enthusiastic. Before long this gentleman will be able to place his name in the male section of famous "movie" stars. The keynote of "Slaves of Pride" is that money can never buy true love (a much abused theme). Miss Joyce finds this out in the part of Patricia Leeds, whose over ambitious mother makes her marry a wealthy man that she does not love. This same gentleman, who is so obsessed with excessive ideas of his own importance, or, in other words, thinks he is "it," makes life a misery for poor Patricia.

The cruel husband, not being satisfied with Patricia's sadness, induces his secretary to humiliate her in every way possible (the villain!) At this point, however, as they say in the language of the street, the poor ill-treated creature "gets wise to herself" and winds the secretary around her fingers, which makes Mr. Husband take notice. A trip to the country brings the missing link—love—to both of their hearts; so ends the tale.

Again we would say that Miss Joyce's splendid portrayal of the down-hearted bride was exquisite. She delineated the character vividly, and surely, displaying inestimable magnetism. Percy Marmont, as Brewster Howard, the husband, was an excellent support. Also deserving special mention is Louise Beaudet as Mrs. Leeds.

The masterful directing of George Terwilliger is very evident throughout the picture. The photoplay, which has been adapted from the story of William B. Courtney is full of heart interest, the kind that has a "punch" to it, and the kind that the "movie" followers like. Contrasting natures as the newly wedded pair display go right to the sensitive part of the spectator's mind. Of course, we would say that the picture is not so wonderfully original, but as long as it holds the interest of the spectator, without putting them to any unnecessary mental strain, it contains the general requisites for a satisfying motion picture.

John Reynolds (G. V. Seyffertitz) in the throes of an affair with his employers' wife (Alice Joyce) "Slaves of Pride." (Vita.)

Patricia (Alice Joyce) has difficulty in keeping her husband's private secretary at arm's length. "Slaves of Pride." (Vita.)

Mrs. Leeds (Louise Beaudet) plans to sell her daughter (Alice Joyce) to the highest bidder in the marriage market in Vitagraph's "Slaves of Pride"

Brewster Howard (Percy Marmont) and his wife (Alice Joyce) have learned their lesson and have begun to appreciate each other. "Slaves of Pride" (Vitagraph)

(Below) It is a murder all right with Dolores Cassinelli as the victim. Perhaps, it was fate—she was the sweetheart of a safe-cracker. "The Web of Deceit." (Pathe)

Miss Cassinelli suspects—probably rightly—the motives of her unseen table companion in "The Web of Deceit." (Pathe)

A moment of vanity for Miss Cassinelli in "The Web of Deceit" (Pathe) finds her proud and self-possessed

"THE WEB OF DECEIT"

Dolores Cassinelli Excellent in Pathe Picture

AFTER seeing Dolores Cassinelli in "The Web of Deceit," we cannot help thinking of Scott's famous lines, "Oh, what a tangled web we weave when first we practise to deceive." As for the dual role, in which Miss Cassinelli portrays the parts of an innocent country girl and a city adventuress, we can only say that the contrast between the two is excellent.

In her part of Wanda Hubbard, the star is introduced as the sweetheart of a crook, a regular "hard guy." They plan to crack a safe of a wealthy army officer, who lives in his peaceful home at Glenville, Long Island. While they are in the act of robbing the safe they hear a conversation about a long lost daughter. Glancing into an adjoining room they see the millionaire looking at a picture. Being sort of curious they also peek in to see the picture, and imagine their surprise when the portrait reveals a striking resemblance to Wanda.

With the loot in their hands they leave for the home of Wanda's mother, and it is here that they learn that the gentleman they have robbed is the father of Lucille, Wanda's cousin. Miss Cassinelli also acts the part of Lucille. The adventuress palms herself off as Lucille and receives all the love and devotion that her supposed to be "father" gives her. At this point things become more interesting and thrilling when Lucille comes to the city.

Here everything becomes topsy-turvy. Identities are established and the girls change places. The former "rough-neck" companion comes back to Wanda to make love to her, but she will have nothing to do with him—a shot is fired and Wanda is killed—so ends the story.

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

You Can Plan Your Whole Show From These Complete Programs Built Around The Big Features As Shown on Broadway "The Cinema Murder" with Marion Davies Gets the Crowds

"CINEMA MURDER"

At the Rialto—Marion Davies in Paramount-Artcraft Picture

"Madam Butterly" as the Rialto overture for the week brings up sad recollections of Long's poor little heroine, and the crowd seems to enjoy the repetition of this colorful music under the hand of Hugo Riesenfeld and Lion Vanderheim. A great outburst of applause followed the rendition on Sunday evening. The Rialto Magazine follows the overture, opening with scenes of our troops returning from Siberia. This was accompanied by Sousa's "Washington Post" march, and the audience applauded to the echo. Preceding the feature, Edoardo Albano sings the "Return to Sorrento," a popular Italian song.

The important item on the Rialto program is Marion Davies in the much-talked-of "Cinema Murder," a story of love, life and murder, which after all does not prove to be a murder. In the cast are Peggy Parr, Eulalie Jensen, Nigel Barrie, W. Scott Moore, Anders Randolf, and Reginald Barlow. The story is by E. Phillips Oppenheim and the direction is by George Baker. The wide advertising of this picture and star is drawing record-breaking audiences daily to the Rialto. The best thing on the Rialto's bill is the revived Chaplin comedy, "The Rink," in which Charlie goes a-skating. In the restaurant scenes in the beginning of the picture Chaplin does some of his best old-time work. The presence of many of his old associates also gives pleasure to his admirers. The closing organ solo is the Finale from Widor's second organ symphony, played by John Priest.

• • •

"BEAUTY MARKET"

At the Strand—First National with Katherine MacDonald

The Strand overture for the week is "Merry Wives of Windsor," well played and directed by Carl Edouarde and Francis Sutherland. A Burton Holmes scenic follows; "Mirrors of Nature," it is called. It gives many fine shots of lakes, lights and shadows. The Strand Topical Review includes most of the important news events of the day: ice-cutting in California, accompanied by Herbert's "There Once Was an Owl"; then an ice carnival in Massachusetts., with the staging of "Alice in Wonderland" on skates. Also pictures of Dempsey and Carpentier; the testing of cables, wheels, etc., by a pressure machine, with the orchestra playing "On Miami Shores," and closing with "Spirit of France," for Foch and Petain in Paris.

Marjorie Pringle appeared and sang "Wake Up," by Phillips, and added for an encore "Daddy's Sweetheart," by Lehmann. Another vocal number was the "Tarantella," Rossini, sung by Carlo Ferretti.

The feature picture brings Katherine MacDonald's beauty to the attention of Broadway. She stars in "The Beauty Market," a fantasy on marriages for money. It serves to show how good-looking she can be, particularly when photographed a little out of focus. The orchestra used "Peggy," "Purple Eyes," and "Wild Flower" in the first part of the picture, and later such numbers as "Martinique," "Heart to Heart," "Dew Drops," "Rose Blushes," "Chanson du Matin," by Elgar, and "Water Lilies."

The comedy is from Universal, "Over the Transom," and the concluding organ solo is a selection of opera melodies, played by Ralph Brigham.

• • •

"POLLYANNA"

At the Rivoli—Mary Pickford in United Artists Feature

The program at this house starts off with Weber's "Invitation to the Dance," which proves that the patrons like to hear a good waltz now and then. Frederick Stahlberg and Joseph Littau conduct this fine work with sincerity and taste. The Rivoli Pictorial gives the important news of the day, including some novelty shots of styles for children, charmingly posed by pretty youngsters.

Emanuel List sang next the aria from "The Jewess" by Halevy. Then came an impressionistic scenic from the Paramount-Post shop called "The Cloud." This was accompanied by an oboe solo with harp accompaniment, played from the balcony by A. Bianco and two harpists, Toscha Seydel and F. Sabbatino, both of the Rivoli and Rialto orchestras. The effect was poetic. Betty Anderson came next, singing Molloy's "Love's Old Sweet Song," with a charming old style setting.

The feature picture is Mary Pickford in "Pollyanna," a pathetic little play, about a child who goes to live with an aunt. Her sweetness and glad disposition makes everyone around her more than happy. The picture is drawing huge crowds to the Rivoli daily. The orchestral score for the picture is excellent. The happiness theme being the "Dream Music" from Wagner's "Hansel and Gretel." This is used many times, and at the last scene with the street car, the orchestra plays it as a "jazz" number. This is surely a fine touch and fits exactly.

The comedy is a Mack Sennett, "The Star Boarder," which is a boarding house mixup with a few matrimonial adventures thrown in as is usual with the Sennett stuff. Louise Fazenda comes in for most of the honors, although Ben Turpin arrives in the beginning, but does not stay long. The concluding organ solo is the March from Verdi's "Aida," played by Professor Swinnen. Claude Millard, the staff's poster artist, is particularly happy in the Mary Pickford posters this week.

"LONE WOLF'S DAUGHTER"

At the Capitol—Hodkinson Film Starring Louise Glaum

The current Capitol program begins with a Prizma Color-land Review, embodying scenes from Atlantic City's summertime bathers, then switching to views of the great Roosevelt Dam. This latter was at once beautiful and instructive. Agnes Ayres and Mildred Adams showed off some fine and costly fur coats. The Educational De Luxe Library showed "Women and Animals in Algeria," a series giving impressions of dress and native beauty. The Capitol Symphony Orchestra under Nat. W. Finston played as an overture the tone poem of Liszt, "Les Preludes." This composition, rich in its Lisztian melodies, was well played and deserved more applause than was given. A Robertson-Cole scenic, "I and the Mountain," proved an attractive novelty, describing the wanderings of a man and the meeting of a mountain hermit. The orchestra used Wagner's "Siegfried Idyl" as an accompaniment for this subject.

The Capitol News contains many shots of important events, starting off with the opening of an airplane show in Paris by Marshal Foch and Petain. The music was "Sambre et Meuse," by Planquette, and the scene aroused spontaneous applause. A shot of a salmon hatchery was run to Sinding's "Rustle of Spring."

The feature picture is "The Lone Wolf's Daughter," from the story by Louis Joseph Vance. It consists of a series of adventures in London's underworld and is a sequel to "False Faces." J. Parker Read, Jr., has made a lavish picture, and the star, Louise Glaum, is always an interesting figure in any picture. The atmosphere of crime and intrigue is admirably pictured in this production. The cast includes such excellent talent as Edwin Stevens, Thomas Holding, and Bertram Grassby. The orchestra used Chaminade's "Serenade" and Tschaikowsky's "Ye Who Have Yearned" for the first reel, also a refrain from the "Imaginary Ballet" of Coleridge-Taylor. The organ played the greater portion of the accompaniment.

• • •

"NOTHING BUT THE TRUTH"

At the Broadway—Taylor Holmes in Metro Feature

The Broadway program opens with "Morning, Noon and Night" overture by Suppe, played by the orchestra under Enrico Leide. Then follows the Topical Review and Topics of the Day from the Literary Digest. The comedy is a Lyons and Moran, produced by Universal. It is full of fun and has a definite story connected with it. Ed Lyons and Lee Moran play good parts, and the whole thing is even artistically done, in spite of the fact that the name is "The Shimmiers." A new number on the Broadway bill is a "Fantastic Revue," conceived and produced by Cleveland Bronner. It is a fantasy on a day's life and involves several people, both singers and dancers. Several very pretty scenes are attempted, during which there are songs, action and dancing. Kate Vannah's "Goodbye, Sweet Day" and Cadman's "At Dawning" are both used with good effect. The costumes and lighting are rather fantastic.

The feature picture for the week is "Nothing But the Truth," with Taylor Holmes in the part made famous by Willie Collier. The story is well known, but is briefly described as a man who tries to tell the truth for a week on a wager. The difficulties he gets into furnish the fun. It is very difficult to transfer this to the screen, but the star does it fairly well. The cast includes Elsie Mackaye, Ned Sparkes, Marcelle Carroll, Ben Hendricks, Edna Phillips and others. It is put out by Metro and billed as a "Special."

• • •

"THE CYCLONE"

At the Academy—Tom Mix in Thrilling Fox Picture

Victor Despommier starts off the week's Academy program with the "Bolero" by Bizet, and the regular orchestra follows with a selection from Friml's "You're in Love," led by David Mendoza. A Bruce Scenic follows, showing a little bear story, called "The Chilcat Cubs," being a fanciful picturization of the wanderings and fights of two small cub bears. The titles are well worked out and the whole scenic is delightful. The Fox News comes next with its weekly features; then "Mutt and Jeff" in "On Strike," a take-off on Bud Fisher. The cyclonic screen actor, Tom Mix, appears in a picture with "The Cyclone" as a fitting name for anything he does. A Pathe comedy, "Slippery Slickers," precedes the second overture, which is "Dance of the Hours," Ponchielli. Then comes Alice Joyce in "Slaves of Pride," a story founded on a phase of "Dombey and Son," adapted by the Chesters. This ends the program for the first half. The second half begins with an organ solo, a Godard Gavotte, by the organist, the orchestra following with the same musical numbers as in the first half. The Chilcat Cubs is also repeated. After the Fox News Dolores Cassinelli is featured in "The Web of Deceit." The star is also billed to appear "in person." A Vitagraph comedy, "Dames and Dentists," furnishes the fun to comedy lovers. Pearl White gives the 13th episode of her serial, "The Black Secret," and Frank Keenan closes the bill in "The Awakening."

LITTLE TRIPS TO THE LOS ANGELES STUDIOS

Leatrice Joy was "brung up" in the good old fashioned southern way by a real black mammy down in New Orleans, her native town. In "The Right of Way," in which she is the chief support of *Bert Lytell*, she wears a simple gown of which the tatting was made by this devoted mammy. "The Right of Way" will be an early release.

Director Lloyd Ingraham has a busy time ahead with his two young wards, *Douglas MacLean* and *Doris May*. The success of these juvenile stars of *Thomas H. Ince* has been one of the notable events of the past year. *Mr. Ince* is reported to have spent $67,000 for the screen rights of stage farces and stories that meet the needs of this pair.

Since the motor car accident in which *Marguerite De La Motte* was badly injured two weeks ago, the young star's mother, who was her companion in the car, has died. Her father, who was driving, will recover.

No actress in the films has made a more pronounced hit in parts calling for genuine acting ability and characterization than *Claire DuBrey*. As a result the producers won't let *Miss DuBrey* take the "straight" and more appealing kind of parts. There is a constant competition among the studios for this actress' services for character roles.

Harold Lloyd will trot out his new leading lady, *Mildred Davis*, in the third of his special two-reel features entitled "From Hand to Mouth," which is now ready for release. *Miss Davis* is the successor of *Bebe Daniels*, and is conceded by all to be one of the most beautiful girls in Filmdom. More than that, she has extraordinary vivacity and real talent as an actress.

Over seventy persons are treated each week in the private hospital of the Goldwyn studios at Los Angeles, where there are more than six hundred employees.

"The Woman in Room 13," which *Frank Lloyd* has just completed for Goldwyn with *Pauline Frederick* as the star, will reintroduce to the screen *Madguerite Snow*, a famous screen beauty who has been absent from the films for a few years. *Sidney Ainsworth* and *Emily Chichester* have important parts in this play, which is about ready for release.

The American Ambition Association, an eastern organization that is fostered by a leading magazine, has appointed *Bessie Love* "National Patroness" of the Society.

Director Henry King, who has just completed "The White Dove" for *Jesse D. Hampton*, with *H. B. Warner* as the star, says that the child actress, *Virginia Lee Corbin*, has a serious role in the play. Heretofore this prodigy, who by the way began her career under the tutelage of *Mr. King*, has always played parts of distinctly humorous nature, *Virginia* was borrowed from the Fox company for the part.

In regard to those new things that Metro is planning to bring out, there are those who love their joke and those who never see one. In speaking of "The Four Horsemen of the Apocalypse" a publicity man, who is a great joker, mentioned to a friend that Metro had selected *Bill Hart*, *Douglas Fairbanks* and *Tom Mix* but could not agree upon the star for the fourth horseman! His friends took it in perfect seriousness and told another friend and soon the tale reached huge proportions! Before it got into press someone with a sense of humor happened along but even then he didn't succeed in convincing the first man that the publicity man was trying him out.

Ora Carew, petite star until recently under Universal colors, has started work for Selznick in "Blind Youth" under *Sloman's* direction. *Miss Carew* has made reservations which, at the close of this picture, will allow her to consider several other recent offers.

James Liddy, Christie comedy ace, is in receipt of two offers to return to the realm of musical comedy. One of these comes from *Trixie Friganza* in Denver, and the other from *Clarence Kolb*. *Liddy* was formerly with each of them.

Precedent is smashed in *Al Santell's* just-released comedy, "Seeing Things," in which *Neal Burns* is starred, appearing "in plural." The theme deals with hallucinations to which *Burns* is introduced while under "laughing gas," and a tame appendix and a trained clam are two of the unique characters.

Frank Mayo is nearing the completion of his work in the picture, "Burnt Wings," an adaptation from Bayard Vellier's "The Primrose Path."

Tod Browning, director; *Priscilla Dean*, star, and *H. H. Van Loan*, author, respectively of "The Virgin of Stamboul," which is being elaborately produced at Universal City, have arranged to go to New York when the special feature production is shown on Broadway for the first time. The star will make several public appearances while there, the first of which will be at the premiere production of the big picture.

During the production of "The Red Terror," the Van Loan story in which *Tom Mix* is to be starred, the company will spend two weeks in the silver mining region of Arizona for the western scenes which furnish a number of real thrills in the picture. The Fox star is well pleased with "The Red Terror," which he says is the best of the Van Loan stories already written for him.

Out on the Coast, *Mitchell Lewis* has just finished "King Spruce," a screen version of *Holman Day's* powerful novel of lumber life. The scenes were taken in a real lumber camp and promise to be quite unusual. *Mignon Anderson*, whose work in "The House of Intrigue" was so highly praised, has the dual roles of "King Spruce's" twin daughters. Both *Lewis* and *Miss Anderson* are "old timers" in the profession, though not in years. *Miss Anderson* served her apprenticeship at the Thanhouser studio playing leads for several years and *Lewis* played several roles up at New Rochelle also, before his affiliation with the Universal.

REMARKABLE CAREER OF JACQUES TYROL

Knighted at Sixteen, Motion Picture Director Has Done a Little of Everything

SELDOM has there stepped into the turbulent waters of the motion picture industry a man of the social and artistic antecedents of Jacques Tyrol. Born a scion of a family long illustrious in the annals of Austro-Hungary; trained and educated for government and diplomatic service, Tyrol, through the vagaries of Fate is today one of the most striking though silent figures in the world of American motion pictures.

Knighted when a lad of sixteen by Empress Elizabeth of Austria, Tyrol had no desire but to follow in the footsteps of his illustrious father, for in so doing his would be the privilege of serving his beautiful sovereign. But her tragic death brought sorrow and disillusionment. With the charm of her presence gone the court life, with its sham, baseness and intrigue, was revealed, and it was this primarily which robbed the Almanach Gotha of one of its most ancient names and gave to America a new force and power in the field of the silent drama.

After preliminary courses under private tutors, he matriculated at the University of Berlin; later took up several supplementary courses at the University of Jena, and graduated with the degrees of A. B. and M. A.

Returning to Vienna, he joined the staff of his father, who at that time was Minister of Imperial Railroads under the old Emperor Francis Joseph. There followed meetings with Kaiser Wilhelm of Germany, with Czar Nicholas of Russia, on a more or less unconventional footing, and out of these meetings, supplemented by extensive reading of the broader thinkers of the day, grew unsigned articles in the papers supported by the masses, articles which started by being mere paragraphs and extended to whole columns. He was an ardent anti-imperialist—anti-militarist—pro-Republicanist, and in due time these articles were traced back to him.

There followed scenes which it were easier to pass over than to relate. Suffice it to say that the young Count refused to knuckle under or reform his "plebeian" mode of thinking, and, with a view to breaking his will, he was disowned.

A lover of the stage and remarkably well versed in the classics, both ancient and modern, Tyrol, at a performance of "The Last Days of Beethoven's Life" at the Court Theater in Vienna, came to the decision which was destined to change the entire course of his life. He formed the resolution then that he would some day play the part of the great Master, and burying his identity under a nom de plume, he entered upon his Thespian career. Starting at the foot of the ladder with small parts in smaller stock companies, this petted heir of one of the most illustrious houses of Austria found that he had entered upon a tortuous road, where hunger and privation ever camped upon his trail. But forging doggedly ahead in the face of all obstacles, he appeared three years later in the role of Beethoven at the Court Theater of Vienna, and it is significant to relate that his impersonation was counted the most remarkable ever given before that most exacting of all audiences. His fame as an actor grew until the whole of Continental Europe had heaped him with laurels for his astonishing performances in their different tongues. Then again came the call of the pen, with the result that the summer months found him knocking around the globe in the capacity of special correspondent for the Associated Press. Few men have crowded into their entire lives as much as this man has crowded into his comparatively few years. In this capacity he penetrated to every corner of the globe and "covered" the Spanish-American War, the Boer War, the Boxer Uprising and the Massacre in Kichineff. His was also the privilege of working under men in his newspaper career whose names will go to make history; men such as Robert Falk, Dr. Herzel, the famous Zionist leader and editor of the Neue Freie Press in Vienna; Dr. Paul Heyse, Dr. Wolff, in Berlin, and the world famous newspaper man, Maximilian Harden.

And it was at the height of his career as an actor and newspaper man that, continuing his special articles to the papers, he launched a particularly bitter attack at the Kaiser. Six months "lese Majesty" confronted him and he decided to spend the time profitably by studying more thoroughly than his hurried trips had before permitted the greatest republic in the world.

An idealist to the core, Tyrol saw in America the perfect embodiment of the liberty and personal freedom he had always craved, and then and there resolved to become an American citizen. In due time the ceremony took place in which he cast off the fetters of the old world and adopted the flag of the new. The ceremony included the forfeiting of his noble title and the court accorded him the right to use the name "Jacques Tyrol."

Then came a new revelation; the revelation of the motion picture, and Tyrol, with his artistic training, became a living example of that oft repeated quotation of Carlyle's: "Happy is the man who has found his vocation."

Beginning with the technical departments of the Selig Polyscope Company in Chicago, he soon rose to the position of Assistant General Director, and, due to him, many innovations have now become common practice in picture making. Then seeking the expression of a deeper interpretation of picture possibilities, he branched out upon the sea of production for himself, and when his first picture, "And the Children Pay," made its appearance it created a furore. Other productions followed and Tyrol began to be looked upon as an ultra-progressive in the field of the film drama. His latest picture, "The Red Viper," is a drama inspired by the life and philosophy of the late Colonel Roosevelt, and again enthusiastic commendation has rewarded his efforts.

SEE ALL THE SHOWS IN YOUR TOWN

DO YOU WANT TO?

THEN

Fill in the application at the bottom of this page and mail it to us today before some one else does. We want you to see all the shows and report them for us each week. On your qualifying as correspondent we will send you credentials admitting you to the theaters in your town.

Tear off the coupon, fill it in and mail it today before some one else qualifies.

DRAMATIC MIRROR Capitol Theater Building 1639 Broadway, N. Y. **NEW YORK**

Kindly enter my application for correspondent of THE DRAMATIC MIRROR in ..... and let me know what is necessary to qualify.

Name .....

Address .....

Occupation .....